

Aberystwyth University

JIE (Border)

Croft, Paul John

Publication date:
2014

Citation for published version (APA):

Croft, P. J. (Author). (2014). JIE (Border): Exhibition of Printmaking by Paul Croft and Professor Lu Yu. Exhibition, Hunan Fine Arts Publishing House.

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中南大学当代东方艺术研究所

界

英国亚伯大学保罗·克罗夫特教授
中国中南大学卢雨副教授

版画展览作品集

主办/中南大学 亚伯大学

Host/Central South University Aberystwyth University

前 言

20 世纪后期，艺术进入后现代时期。当代艺术以兼容的美学观念，走向大众、走向生活，出现了前所未有的多元化、多样式的面貌，艺术研究与创作有了更广的视觉与更大的空间。正如中央美术学院教授葛鹏仁先生所言：当代艺术横向包容，本土的、国外的、高雅的、俗气的、新潮的、民间的都可以随意撷取。纵向拼接可以重复古今中外任何一种风格，可以模仿任何一种形式，可以借用任何一种表现手法，表现艺术家自己的生活体验和思想情感。艺术家有宽广自由的选择权力，来实现自己的艺术理想。

中国要了解世界，世界也要了解中国。由中国中南大学建筑与艺术学院、日本东洋艺术研究院所属当代东方艺术研究所卢雨主编的《东方艺术观察》系列艺术家作品集，就是要本着立足东方，放眼世界，站在当代美术史的高度去关注当代东方艺术的交流和变化，发现与追踪最具创造性和当代性的艺术家与艺术作品，是具有当代文化意义的学术研究项目。它的出版发行，不仅对中国当代艺术的研究与传播有重要意义，而且能使中国当代艺术家和他们的作品直接面对世界，主动参与国际文化的交流与对话。

相信《东方艺术观察》系列艺术家作品集，能赢得艺术界和社会大众的欢迎。

卢 雨

中南大学当代东方艺术研究所

Preface

In the late twentieth century, art entered an era of post-modern. When contemporary art tends towards the public and peoples' lives with compatible esthetics notion, art itself is facing unprecedented multi-category feature and diversification which bring roomier version and more capacious space to art research and produce. As Mr. Ge Pengren, professor of The China Academy of Art has mentioned, contemporary art is horizontally comprehensive. Indigenous, foreign, elegant, meretricious, new and even folk, contemporary art can pick any combination of these elements. Also, it repeats any style vertically at all times and in all countries, imitating any form, utilizing any way of performance, to present the experience and emotion of the artists. It is the artist who has the freedom to choose the way to pursue his/her art ideal.

China wants to comprehend the world and so does the world. *The Oriental Art Observation* florilegium, the chief editor of which is LuYu, published by Architecture and Arts school, Central South University of Technology and Contemporary Eastern Graduate School attached to Japanese Toyo Art Academe, is the production based upon East Asian art for worldwide appreciation. The florilegium will stand on the altitude of contemporary art history, focusing on the changes and communication of modern East Asian art, tracking and digging the most innovative and up-to-date artists and works. All these purposes endow this academic research project contemporary cultural meaning. Not only do its publication and issue contribute a lot to the research and dissemination of Chinese contemporary art, but also push the Chinese contemporary artists to the world stage, letting them be engaged in the international cultural conversation and communication on their own initiative.

I believe that *the Oriental Art Observation* florilegium will gather the welcome from all.

Lu Yu

Contemporary Oriental Art Institute of Central South University



保罗·克罗夫特

1963年出生在英国贝尔法斯特市，父母都是职业艺术家，从小受到来自家庭的艺术熏陶。1981至1986年，他在爱丁堡艺术学院学习，获得绘画专业的学士和硕士学位，并主修版画。1996年，他在世界著名的美国泰马林德版画工作室学习，获得“版画印刷大师”资格。他已经从事版画教育超过二十五年，首先在邓迪，然后在贝尔法斯特，目前在威尔士的亚伯大学艺术学院任教。撰写并出版了两本石版画和平版画的专著，并为英国“今日版画”杂志定期撰稿。在英国和爱尔兰举办了多次个人展览，并入选了美国，日本，中国，香港，泰国，澳大利亚和塞尔维亚的许多重要展览。2008年，他当选为英国皇家版画家协会会员。

PAUL CROFT

Paul Croft, born in Belfast in 1963 was exposed to art from an early age; encouraged to draw and paint by his father and mother, both of whom are professional artists. Training at Edinburgh College of Art 1981-1986 Croft graduated with BA and Post Graduate in Drawing and Painting – specialising in Printmaking. He later qualified in 1996 as a Master Printer of Lithography from the world-renowned Tamarind Institute in Albuquerque, USA. He has lectured and taught printmaking for over twenty-five years, first in Dundee, then Belfast and currently at the School of Art in Aberystwyth, Wales. He has written and published two books on Stone Lithography (2001) and Plate Lithography (2003) and regularly contributes articles to Printmaking Today. He has exhibited widely throughout the UK and Ireland and in selected shows in USA, Japan, China, Hong Kong, Thailand, Australia and Serbia. In 2008 he was elected as a Fellow of The Royal Society of Painter-Printmakers, London.

字母、词典和护身符

文/保罗·克罗夫特

这次在名为“界”的展览中所展出的是克罗夫特在2006-2013年期间创作的两个石版画系列中的作品。其中，第一个系列“字母表与词典”是基于克罗夫特对于发展“视觉语言”的关注。第二个系列“护身符的博物馆”是基于对语言起源的研究，以及在大英博物馆内对那些有趣的文物所作的素描。

30多年来，他所运用的大量的图案、标志和字符已经被来自很多不同的方面的因素深刻影响、启迪和综合。有些早期的符号源自上世纪80年代克罗夫特在爱丁堡上学时的素描和版画。其他一些则来自日本文字中的平假名、片假名和日文中的汉字。然而，更多的符号来自于西南美的岩画和他在爱尔兰的家附近被发现的石刻。不意外的是，同样有些符号是源于在当地海岸发现的漂流物、废弃物、化石等物体而被发明和综合的。这已经导致了各类百科全书字典的发展。这一发展，不仅包括了字母表中的字符，还包括了螺旋形、三角形条纹、十字、星形的种类。在语言的表达方式中，关于某事物或元素的特殊意义，从来没有像这些图案表达的这么清晰过。克罗夫特认为，某些图案和符号确实有着与记忆、情感、地点等之间的特殊关联。所以，也许在这种理念下，由炭笔、铅笔和墨所创造的痕迹，清晰表达了一个时间的片段。通过手势、动作、构图、情绪、个性和问题传达的记录，转换了时间的概念。而当意义模糊或难以被知时，版画语言本身可能更直观可感，这也许更重要。

自2006以来，克罗夫特不仅对字母表中字母的起源很感兴趣，他也开始记录和编目他积累了多年的所有符号。前者自然引发了基于“护身符”的版画系列，其中的一些作品在展览中展出并在被选编入画册。与此同时，后者成为一个持续发展的重要的参考资料；一个被称为“Greganyce”的项目，它涉及了最初的手绘，和数字化地



扫描和控制，并最终在电脑上被编目的字体。随着时间的推移，这种被发明的Greganyce语言似乎已通过古老的、陈旧的和当代的版本被不断发展。字母是如何形成了他们目前的形式、形状、声音，从埃及象形文字、经由腓尼基文字、到希腊和伊特鲁里亚字母、直到变成与我们今天所用的字母，这一过程似乎没有太大的区别。因此，克罗夫特



为这个系列所作的素描和版画，反映了这一历史的演进变化。

对于克罗夫特来说，居住在威尔士的偏远的西海岸，前往伦敦访问大英博物馆已经变得越来越重要。在丰富的展览中获得文化的充电，在美术馆里进行时间的旅行，穿越美索不达米亚，古埃及，希腊和罗马。带着笔记本、铅笔和钢笔，描绘文物、护身符，以及那些刮刻、雕刻和铸造的碎片，那些“曾经存在”的证据穿越了时间，都被忠实地记录下来，这激发了“护身符的博物馆”系列版画的创作。

不令人惊讶的是，一个可以追溯到公元前3000年的，来自苏美尔和美索不达米亚的楔形文字粘土片，可以迅速引发人的兴趣。然而，克罗夫特很快发现了许多其他的物体，如印章、计数器、玉眼雕像、木质、象牙、玻璃或陶器制成的护身符。一个物体可以从许多不同的角度去审视：从它的起源、材料、制造方法、意图、用途，到对文化、权力和社会的影响；从其原本所处的时间、地点到当代的语境；这对于克罗夫特来说，是迷人的、多方面的，甚至是立体主义的。

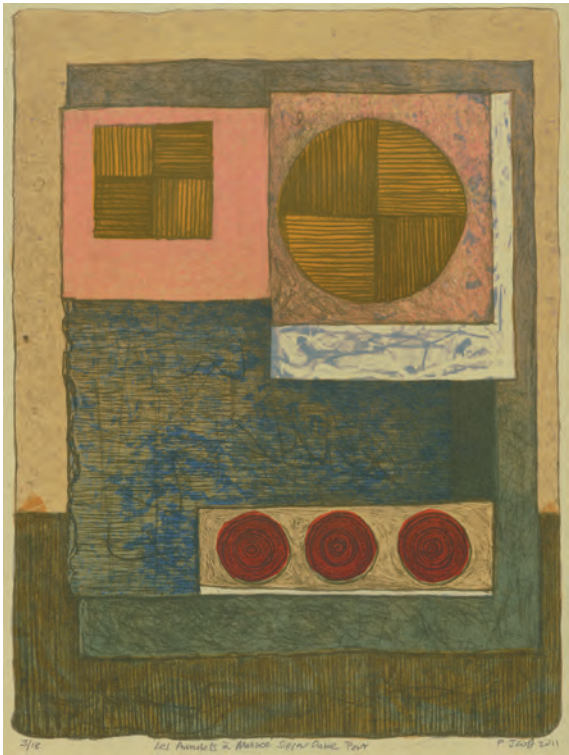
令人奇怪的是，最激发“护身符的博物馆”系列绘画与版画的，是那些看似极不起眼和容易被错过的小文物。在某些情况下，它们是基于一些小的动物雕刻，如鸟类、龟、鹰和鱼，而其他的则在很大程度上来自用于铸造首饰的刻在石头模具上的设计。关于人类存在的这些碎片和碎屑，仍然是曾经的文化、信仰和生活方式的有效标志和信号。

比如，一个只有几厘米长的石器，可上溯到青铜时代末期（公元前2250-1900年）的伊拉克南部西帕尔，被克罗夫特称为“西帕尔横幅”、“平底锅”和“球拍”，它们成为作品中许多符号的来源。这些石头本身可能是用作铸造铅俑和护身符的模具，被一个博物馆学者J. V. Canby描述成一个“便携式的饰品厂”。尽管容易被忽视，这些几何式铸造式样的设计具有有一种永恒和当代的特质，它们

在克罗夫特2010-2011年的许多版画作品中被反复运用。

“护身符的博物馆”系列的关键图像最初开始于一系列小型的钢笔素描，然后发展出大量的以石版画蜡笔和药墨绘版和印制的画面。显然，色版的制作包括了电脑技术的参与，是混合了一般石版水墨技法和数字图像制版、印刷技术的。这种综合的方法已成为近年来克罗夫特研究中的重要组成部分”。

到目前为止，数字打印的发展，已经依赖于包括PS图象处理软件和Corel Painter 12在内的现有应用软件的研究和发展。显然，Corel提供了更多绘画性的经验和更多的水彩笔刷效果。将来，在屏幕内进行喷洒、涂抹、流淌，获得接近真实的绘画体验是可能的。这一特殊的软件可以通过合作获得设计和发展，它将是克罗夫特的下一步。



ALPHABETS, LEXICONS AND AMULETS



The prints included for this exhibition ‘Jie’, which in Chinese means ‘Border,’ are drawn from two series of lithographs that were completed by Croft between: 2006 – 2013. The first of these, entitled ‘Alphabets and Lexicons’ focus upon Croft’s concerns for developing visual language – formalising his use of symbols and motifs collected over thirty years and synthesizing these with the etymological roots for alphabetical characters – culminating in the invention of an imaginary language that he calls Greganyce.

The second closely related series entitled Les Amulets à Musée developed through research into origins of language and are largely based upon drawings of amusing museum artefacts from the British Museum.

Over thirty years, a great many of these motifs, symbols and characters have been influenced, inspired and synthesised from a great many different sources. Some of the earliest symbols derive from drawings and prints that were completed when Croft was a student in Edinburgh during the 1980s. Others derive from Japanese Hiragana and Katakana and borrow from Kanji as well. Yet more symbols have been collected along the way from the Petroglyphs of the American South West to the rock carvings found closer to home in Ireland.

Not surprisingly there are also symbols that have been invented, synthesised from found objects, such as fossils, ammonites and belemnites and from the flotsam and jetsam found locally on the beach. This almost obsessional activity has led to the development of a dictionary or thesaurus of sorts that includes not just letters of the alphabet, but also categories for spirals, triangles, stripes, crosses and stars.

In terms of language it has never been quite clear that these motifs have any specific or literal translation in the sense that one object or element means this or that. Croft suggests that some shapes do have distinct meaning, association or relationship to memories, feelings, places, and in some cases to specific individuals. So perhaps in that sense, marks made in charcoal, pencil and ink articulate a moment in time – recording through gesture and composition, mood, personality and issues that were current at the time of conception.

There is also perhaps more emphasis upon the graphic qualities of the motifs themselves that are more palpable when meaning is left ambiguous or unknown. How much more aware are we for instance of the extraordinary visual decorativeness of rock-carved spirals and chevrons, petroglyphs and the pictographic characters of alphabets – the meaning of which we have yet to discover.

Since 2006 Croft has not only become interested in the origins of the letters of the alphabet, he has also embarked upon documenting and cataloguing all of the symbols that he has amassed over the years. The former naturally led to the series of prints based upon Alphabets – some of which are represented in the exhibition and here in the catalogue.



The latter meanwhile has become an on-going preoccupation of documentation; a project called Greganyce, which has involved first drawing up letterforms on index cards, scanning and manipulating these digitally and finally cataloguing them on the computer. Over time this invented language of Greganyce appears to have developed through ancient, old and contemporary versions – and might yet appear in some dictionary form – and ideally will be realised as a tray of type, cast either in lead or laser-cut onto blocks of resin.

Discovering the origins of the alphabet and how letters have adopted their current form, shape and sound has ranged from Egyptian Hieroglyphs, through Phoenician, to Greek and Etruscan letters not so dissimilar to what we have today. Consequently drawings and prints made for this series include variations of each letterform that refer to this historical evolution. Significantly, the actual systems of charts and tables used to classify and catalogue development of letter formation have also been integral in the development of the thesaurus, lexicons and most recently in the construction of Greganyce.

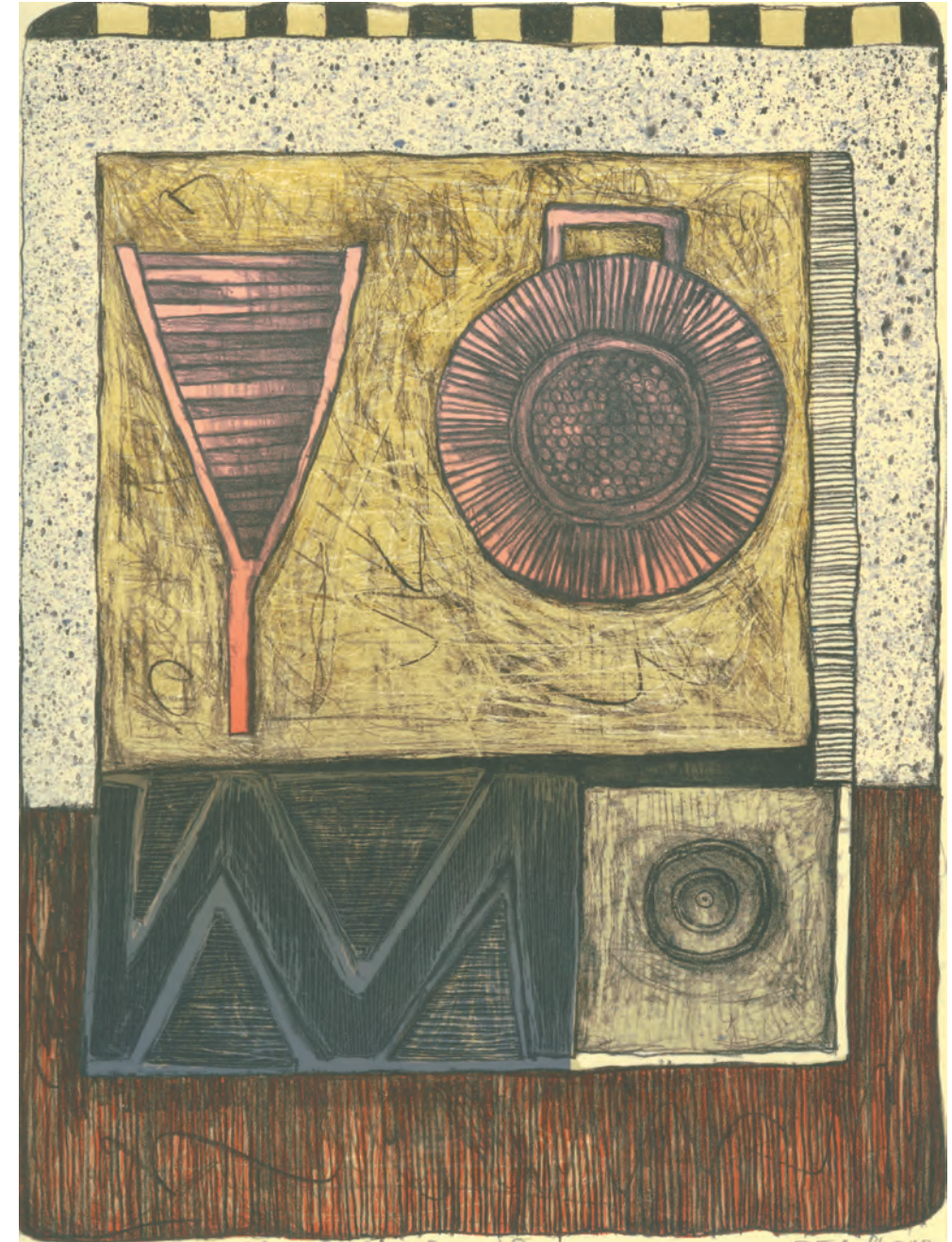
For Croft, living on the remote west coast of Wales, trips to London to visit the British Museum have become increasingly important. As cultural batteries are recharged with sumptuous exhibitions, opportunity occurs for him to wander the galleries and to time-travel through Mesopotamia, Ancient Egypt, Greece and Rome. Equipped with notebook, pencil and pen – drawings of artefacts, amulets, fragments of scratching, carving and casting – evidence, traces of existence throughout the ages are dutifully recorded and have since inspired the suite of prints entitled *Les Animaux et Amulets à Musée*. Not surprisingly the clay tablets from Sumer and Mesopotamia that were used for cuneiform, dating back to 3000BC were of immediate interest. However Croft soon discovered a great many other objects such as seals, counters, alabaster Eye Figurines, amulets made out of wood, ivory, glass and faience. That an object can be viewed in so many different ways: from its origin, material physicality, method of fabrication, intention, function; to its effect on culture, power and impact upon society in its own time and place and now within a contemporary context – is for Croft, fascinating and allows for a multifaceted and almost cubistic perspective.

Curiously the objects that most inspired the drawings and prints for *Les Amulets et Animaux à Musée* were the small and seemingly insignificant artefacts that might easily have been missed. In some cases drawings were based upon small carvings of animals such as birds, terrapins, eagles and fish, whilst others largely derived from designs found carved into stone moulds used to cast in lead - pins, pendants and lucky charms. As fragments and detritus of human existence these objects are nonetheless potent signs and signals of culture, belief and everyday ways of living.

One example, a stone mould measuring only a few centimetres across, dating from the end of the Early Bronze Age (2250-1900BC) from Sippar in Southern Iraq, became the source of several motifs including what Croft calls, Sippar Banners, Pans and Racquets. The object itself was probably used as a mould for casting lead figurines and amulets and is described by one Museum scholar – J.V. Canby as a ‘portable trinket factory’ that would likely have been used by nomadic traders. Despite being easily overlooked, these geometric cast designs have a timeless and contemporary quality about them and they feature in several prints made by Croft in 2010-11

The key images for *Les Amulets et Animaux à Musée* initially started as a series of small pen-sketches that were then developed into more substantial compositions – drawn using lithographic crayon and tusche and printed from stone. Significantly, further colour runs involved computer-generated tusche washes, digitally manipulated, exposed and printed from photoplate. This hybrid approach – combining analogue and digital methods has become an important part of Croft’s research in recent years and has led to innovative use and manipulation of software to create ‘digital tusche wash’.

So far to date development of digital tusche wash has been dependent upon the exploration and exploitation of existing applications, controls and settings found within programmes like Photoshop and Corel Painter 12. Significantly Corel provides a much more painterly experience and the range of watercolour brushes that spread paint across the screen, bleed, drip and dry in real time point to exciting possibilities for the future. That specific software could be designed and developed through collaboration remains a possibility and is for Croft the next logical step.



平版上的绘画

文/里查德·诺伊斯



Top Shell at NB Collage and Drawing 29cm×22cm 1999

艺术的创作与鉴赏，都需要通过非常努力的工作，有时甚至需要孤注一掷。但是，如同在人类所有其他领域一样，努力总会有报偿，这是显而易见的。但在这个需要越来越多的即时满足感的世界上，快速文化的需求就像快餐一样。那些广为人知的艺术家的作品中的美，很少能被人充分认识到。

保罗·克罗夫特是一个艺术家，版画印刷大师，旅行家，熟练的作家，并且是一位受人尊敬的老师。艺术是他生活的中心。他完全懂得，在创作和阐述艺术作品的过

程中，持续工作是非常有必要的。而本次展览是对其从事艺术创作三十多年的记录，也是对他杰出艺术成就的当之无愧的庆典。艺术展览，尤其是那些在处在艺术生涯的中期阶段的艺术家的展览，往往会提出一系列令人惊奇的问题，它可以看作是一个实验性和阶段性的总结，呈现一个主观的、有选择性的观念。克罗夫特作为这样的一位艺术家，这些问题不仅体现了他超凡的想象力和精湛的技术水准，并且与他从事三十多年的版画和绘画创作息息相关。

通过观看比展出数量多得多的他的作品，我被一个无懈可击的想法震惊到，即：他认为艺术创作与考古学的过程类似。与那些科学性和创造性的原理一样，他的作品需要小心地揭示所表达的主题思想和所运用到的创作方法，然后在展出它们之前进行仔细的分析和归类。

当然作为一个成熟的艺术家，他还需要经历一些后续的阶段。在威尔士定居之前，他从土生土长的北爱尔兰去到爱丁堡，接受高等艺术教育，然后去到日本和新墨西哥州，经历了一段影响深远的旅行和学习。在所有这些阶段，保罗·克罗夫特一直都带着他的速写本，随时描绘他的创作灵感。他跟随主题的发展，痴迷而一丝不苟地进行记录，又随时惊讶于意料之外的效果。

他的主题是对一个奇妙领域的关注，是基于对客观的研究和记录，同时注入了深刻的主观敏感性和想象力。这次展览的作品分为几个不同的系列，这反映了他个人的旅行。而且，在一定程度上，每个系列都不同。

同时，敏感的眼睛会找出内在的线索，它从一种方法关联到另一种：对线和形式的关注，对颜色和色调的提炼，对方形构图的频繁使用（或许是最难的构成方式）。这对于那些习惯于长方形或符合黄金分割的画面的观者来说，是个考验。

许多作品尺寸很小，从另一个角度来说，是需要将基本的理念压缩进作品里面，同时也要在作品构成和制作技术上展现出特别的严谨，允许犯错误的空间非常小。这并不表明，克罗夫特在选择这一严苛的方式时，受到任何



Asparagus and Fish Collage and Drawing 29cm×22cm 1999

程度上的约束。相反，通过创建一个符合视觉特性的形式体系，他获得了很大程度上的个性化表达的自由，从而创造出一系列具有高度一致性的作品。

保罗将他的主题定义为对实物和手工艺品的兴趣，这是从传统的静物绘画中衍生出来的，并通过视觉语言和字符将其转化。正因为这一定义，他将自己植根于历史悠久的英国艺术创作之中。严谨的技巧，以及对历史的清晰认知，同时又涵盖了高度个性化的想象力和观念化的技巧。



Asparagus Second Collage and Drawing 29cm×29cm 1999

将艺术家和他的前辈做比较是一件很冒险的事情。但关于他的作品的一种观点是：他的作品与保罗·纳什和格雷厄姆·萨瑟兰的大量作品所关注的点是一样的，包括他们共有的独一无二的英国式超现实主义的方法，以及他们对风景进行参照的方式。

展览中的一些作品是基于他在邓迪的个人经历而创作的，比如：泰河河口的如几何般复杂的线条组合的山峦，在一些小版画中他运用了这些元素。

大约在同一时期，他创作了“纳文”系列作品，这

一系列说明了克罗夫特创作艺术时的强度。因为，同一图像在铜版、石版、素描和色粉中都得到了成功的表达，他运用的是同样的视觉语言和同样洗练的技巧。

其他创作于20世纪80年代到90年代的作品，呈现了一种完全不同的方式。克罗夫特发展了一种在此后作品中持续伴随的，隐藏于作品表象之下的意向性语汇。

1992年，他利用在东京的展览的机会访问了日本。他在那个拥有丰厚版画传统的国家的旅行，以及那种对传统遗存和现代技术的结合，在他的职业生涯中是至关重要的。他曾经对处在日本时的陌生感做过描述：‘不仅语言不同，而且大部分的广告语和标志对于不会日语的人来说都无法理解，这使他得以专注于将所有看到的東西当成标志和符号。’

在他的工作进程中，那次经历的视觉残留产生了至关重要的作用。这种持久的对于符号语言的兴趣，被整合进他的版画和绘画作品之中。

这场旅行对克罗夫特来说是非常重要的，而1994至1996年，在泰玛林德



Banner Sharp lithograph 40cm×30cm 2008



Lexicon Tarn Tan lithograph 40cm×30cm 2008

工作室的学习，才使他得以将他的探索、技巧和方法具体化为他目前作品中所见的成熟的形式。

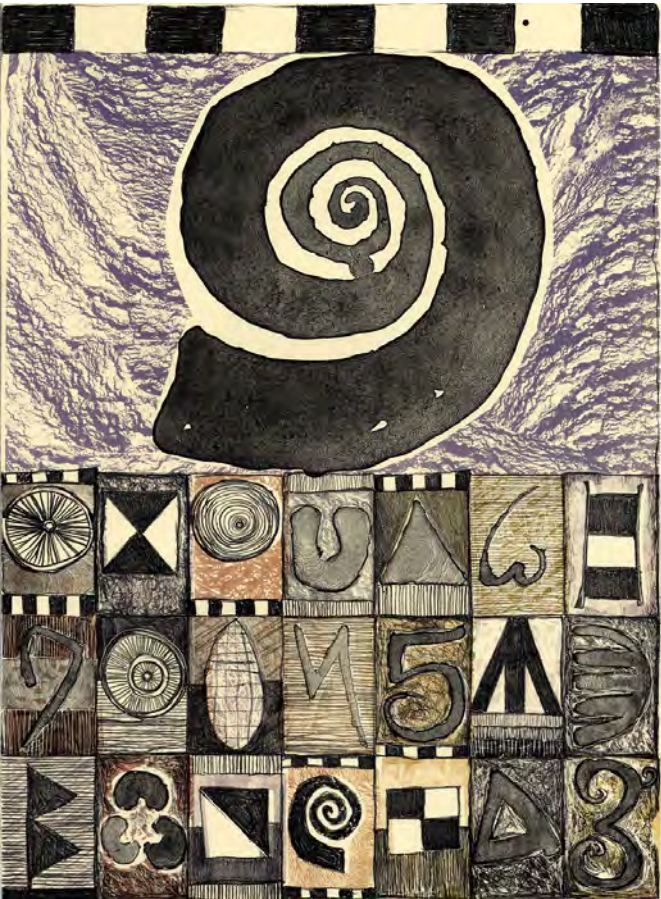
泰玛林德工作室，建立在阿尔伯克基的新墨西哥大学，这是全世界最重要的石版画教学和研究中心，培养出了两三代 的版画印刷大师，这些人现在在许多国家的版画工作室和一些大学的版画系工作，还有些人在做全世界最重要的关于版画资源的研究。

新墨西哥的沙漠环境与他在“凯尔特人”世界的经历产生了一个强烈的对比，并提供给他一个汲取当地丰厚的土著文化遗产的机会，与此同时，他沉浸在高强度和高度专业化的、程序复杂的石版画专业训练之中。

基于对两种强大的视觉文化的经验和专业技巧上的不同寻常的进步，到1999年为止，当他获得阿伯里斯特威斯大学艺术学院教职的时候，他已经在英国和欧洲的版画界取得了举足轻重的地位。

在本世纪头几年，他的学术地位进一步得到巩固。2001和2003年，他先后出版了两本广受好评的著作：《石版画技法》和《平版画技法》。2005年，保罗·克罗夫特被选入英国皇家版画家协会。

那些以他在日本和新墨西哥州的经历所创作的版



Lexicon Duong Cream lithograph 40cm×30cm 2008

画，以及之后的作品，证实了那些源于已经存在的符号语汇，和他所创造的个性化的虚构的视觉语言，是如何表达了作品的确定性和完整性的。

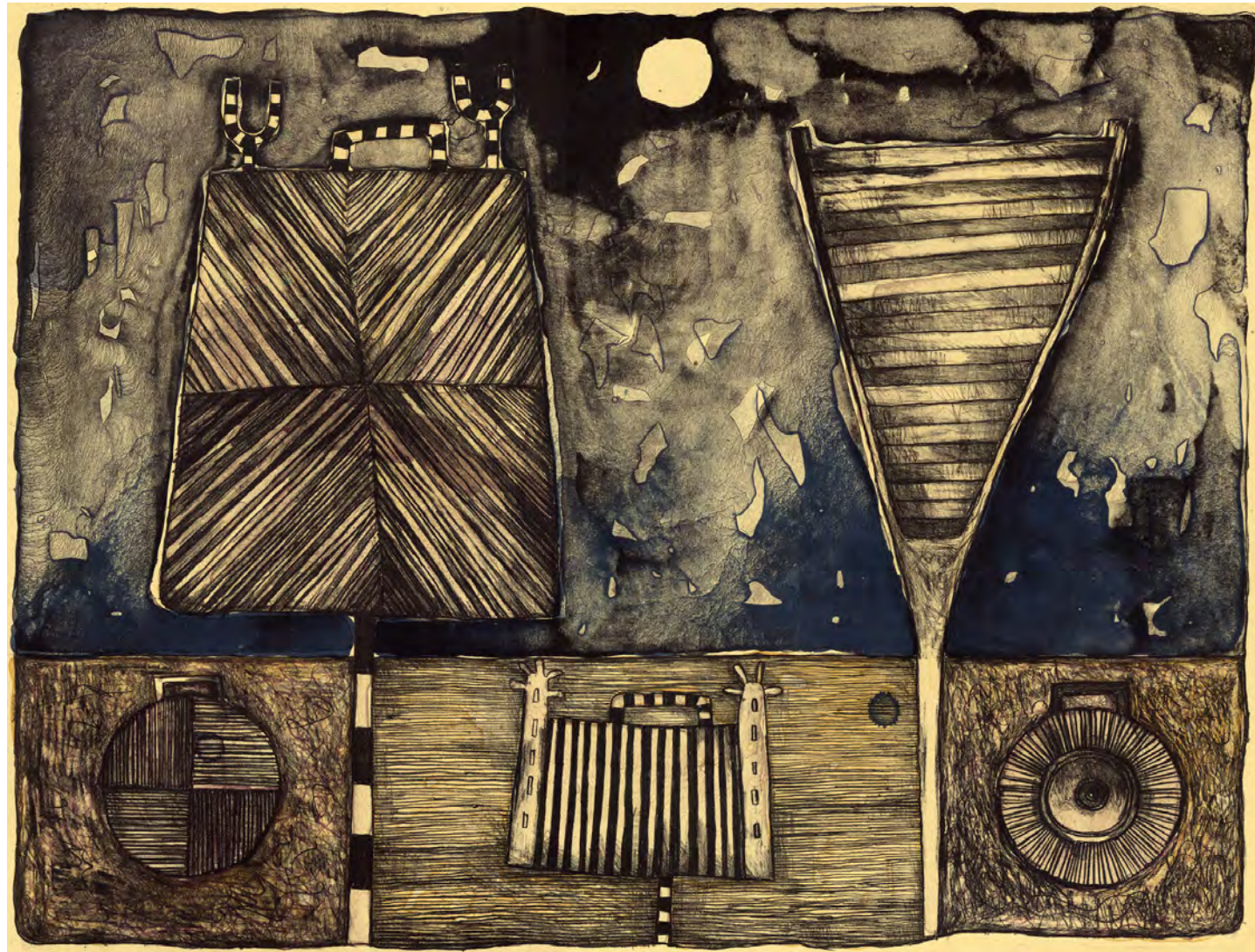
风景和静物的元素为他持续提供新的出发点，然而，他将这些元素发展到一个具有充分的复杂性和高度的可控性的艺术创作方式，这是克罗夫特对我们这个时代的独特贡献。

在2005年申请加入皇家版画家协会的作品“旗帜、漂浮与船”系列中，他强化了对符号语言的重视。而在近期的版画作品“护身符的博物馆”系列中，他把数码技术结合到传统石版的制作过程之中。

克罗夫特的作品安静而平实，不摆架子，不浮夸。他就如同所有选择版画这一事业的人那样，由安静的沉思进入，并花费大量必需的时间和精力来仔细处理色彩、构图、肌理等微妙而精细的问题，再依靠熟练的专业技巧来实现想法，从而在繁琐的过程与未知的结果中获得难以言喻的快乐。他所选择的技术，不论版画还是绘画，都需要献身精神和大量的时间来实现。希望所有遇到克罗夫特作品的人，通过揣摩他作品所需要的时间来达到观者与作者之间的真正交流。这毕竟是艺术的真实工作。

DRAWN TO LITHOGRAPHY

Richard Noyce



Banner Racquet Pan lithograph 44cm×57cm 2011

he making of art ,and the task of looking at it ,both require work,often hard ,and sometimes an unequal struggle against the odds. But, as in all other spheres of human endeavour, the effort is amply repaid. This may seem to be stating the obvious, but in a world that increasingly demands instant gratification, and where fast culture is becoming as much in demand as fast food ,the work of the committed and experienced artist is seldom sufficiently well appreciated by those who encounter it.

Paul Croft is an artist, a Master Printer, a traveler, a skilled writer and a respected teacher, for whom art is central to his life .He understands fully and intuitively that it is necessary to work at making and interpretation of art. and this exhibition is a record of thirty years or more of such engagement as well as being a well –deserved celebration of his considerable achievements.

Retrospective exhibitions, particularly those at a mid-stage in an artist’s life ,present a curious set of problems, and are always best seen as being a tentative and partial summary, offering a somewhat subjective and selective view, and without the benefit of the telescopic lens that a longer history can offer .In the case of an artist like Croft these problems are complicated not only by the virtuosity of his Imagination and technique but also by his prolific production of prints and drawings across the span of three decades.

In looking through a much larger selection I was struck by one unassailable thought-that assessing his work is akin to the processes of archaeology. In common with that scientific and creative discipline there is the need to uncover with care the strata of themes and approaches that he has taken, then to subject them to careful analysis before exhibiting them.

There is also the subsequent need to appreciate the sequential phases of his formation as a mature artist, taking him from his native Northern Ireland to his higher art education in Edinburgh and then through his highly influential journeys and studies in Japan and New Mexico, before settling in Wales .Throughout all these phases Paul Croft has been assiduous in keeping detailed sketchbooks that form the backbone of his inspiration .He draws meticulously, obsessively, making careful notes as he goes along ,following themes, but allowing himself to be surprised by unexpected.

The subject matter with which this artist is concerned occupies a curious territory, grounded in objective examination and recording, but infused with a deeply subjective sensitivity and imagination. The work selected for this exhibition falls into distinct series that reflect his personal journey, and to some extent each series is distinct from the others.

At the same time a careful eye will distinguish unifying threads that link one approach to another: great attention to line and form, a refined approach to colour and tone, and a frequent use of the square format – perhaps the most difficult in terms of composition, a challenge to a viewer more habituated to looking at works in a rectangular format or

the classical demands of Golden Section.

Many of the works are small in scale, another decision that demands the compression of the basic idea behind the work and bringing with it a particular discipline in both composition and technique , with little room for error. this is not to suggest that Croft is constrained to any degree by choosing to follow this strict path. Instead, by creating a formal framework of visual attributes he has allowed himself considerable personal freedom to produce a body of work that has great coherence. Paul Croft has defined his themes as being an interest in the object and the artifact, derived from the traditions of the still life, progressing through the idea of visual language and alphabets. Because of this definition he places himself firmly within a long tradition of British art making, rigorous in technique, clearly aware of historical precedent,but including highly individual personal imaginative and conceptual skill.

Making comparisons between an artist and his antecedents is always risky business, but one view of his work is that it comes from the same sort of concerns that can be seen in much of the workof Paul Nash and Graham Sutherland, including their distinctively British approaches to Surrealism, and their ways of marking reference to aspects of the



Mushhushshu Dragon lithograph 24cm×18cm 2010



Sippar Pan lithograph 24cm×18cm 2010

landscape.

In some of the prints based on his experience of Dundee (circa 1986-88), for example, the long line of hills on the coast the geometric complexities of the images ,a device that unites the elements of the small prints.

Around the same time he produced the ‘Navan’ series, and these demonstrate the intensity with which Croft approaches making art , in etching, lithography, drawing and pastel, using the same visual language and the same concentrated set of skills.

Other works from the 1980s and on into the 1990s demonstrate the disparate ways in which the artist developed the vocabulary of imagery that continues to underlie the work that followed.

In 1992 the artist had the opportunity to visit Japan in conjunction with his exhibition in Tokyo. His experience of travelling in a country with a rich heritage of printmaking and the blend of ancient heritage and technological modernity proved to be a pivotal point in his career. He has commented on the strangeness of being in a country in which not only the language was different but also in which the majority of the advertising signs and texts were incomprehensible to a non-Japanese speaker, and of how this enabled him to focus on what he saw as being symbols and patterns, with the ever present evidence of the calligraphy that is central to the various Japanese alphabets.

The visual remnants of that experience provide a pivotal point in the evolution of his work, and an abiding interest in the manner in which



Amulets Pan lithograph 24cm×18cm 2010

symbolic language can be incorporated into his prints and drawings.

The journey to Japan was very important for Croft, but it was the chance to study at The Tamarind Institute from 1994-1996 that enabled his explorations, his technique and his approach to crystallize into the mature form that they have now achieved.

The Institute, based at the University of New Mexico in Albuquerque, is the single most internationally important educational and study centre for lithography, having trained two or three generations of Master Printers who are now working in print workshops and university departments in many countries, and also having some of the most important study resources for printmaking in the world.

The desert environment of New Mexico provided a complete contrast to his experience in the Celtic world and the chance to absorb the rich cultural heritage of the native peoples, but at the same time immersion in an intensive and highly specialized professional training in the complex processes of lithography.

The combination of an eyes wide experience of two different but visually powerful cultures and the development of remarkable technical skills meant that by 1999, when he took up his teaching position at the School of Art at Aberystwyth University, Paul Croft had already attained an important position in British and European printmaking.

In the early years of this century he further consolidated his position with the publication of two acclaimed handbooks on Stone Lithography (2001) and Plate Lithography (2003) and by this election to the Royal Society of

Painter Printmakers (2005).

The works produced in response to his experiences in Japan and New Mexico, and those produced language, that is derived from existing vocabularies of symbols and yet occupying its own fictive position within the development of his personal creative mythology, demonstrates assurance and integrity.

Elements of landscape, and still life continue to provide starting points, but it is his development of those elements into a richly complex and highly Croft's work as an unique contribution to the time in which we live.

There is a greater emphasis on symbols, for example in ‘Flags, Floats and Boats’ series that he produced for submission to the Royal Society in 2005 and in the current ‘Les Amulets et Animaux a Musee’ series that includes digital intervention in the lithographic process.

Paul Croft produces quiet work, sometimes even unassuming, but for those who choose to take the necessary time to engage with the prints and of colour and composition, to enter as it were into a meditative complicity with them, there that he uses, whether in printmaking or drawing require dedication and time to reach a sense of true communication between the world of the artist and the world of the viewer. This, after all, is the real work of art.



Sippar Chequer Pan lithograph 24cm×18cm 2011

作品从何而来

文/安妮·普莱斯 欧文



The Key II lithograph 24cm×18cm 2011

我实在记不清第一次见到保罗·克罗夫特的样子了，因为我们第一次见面是在北爱尔兰博物馆。保罗，当时也许10岁，与他的父母迪克和海伦、以及比他大几岁的姐姐阿曼达在一起。我已经在一些展览上听说过他的父母，而阿曼达，我当时正在爱尔兰最有声望的“贝尔法斯特卫理公会学院”教她艺术，学校简称为“Methody”。

该校成立于1868年，是由混合风格的“新哥特式的准经典”建筑构成，并从上世纪60年代起，扩建了许多。艺术专业设在顶层的三级阶梯教室，那里的气氛通常是一片混乱，或者说是“舒适”，给所有进入这个地方的人放荡不羁的“狄更斯式”的感觉。至少，我是这么觉得的。

系主任是一个杰出的漫画家、绘图员和书法家，总是一个人滑稽地钻在山一般的纸堆里努力寻找卷笔刀。这环境本身就有着令教师和学生喜欢的感觉。我确信，这个宏伟的、随性的、学院的阁楼给予我们的友好、热情使得每个人都感觉受到了畅快。

保罗的姐姐曼蒂是个有才能的学生，并且她热衷于艺术史——一个没有被包括在课程目录中的科目。当她在妈妈的支持下争取“艺术史”的教育时，我准备自愿来教这门课程。最开始，人数很少，上课地方还要支付费用。我们在一个位于主阁楼的接待室（也是艺术教研办公室和储藏室）上课。

但正因如此，这些年来我们的学生保持着优异的成绩，大部分A等学生在艺术学院或者综合性大学获得了艺术史和理论的学位。保罗自然也擅长艺术。确实，在我所认识的艺术预科生中没有谁在才智和聪明方面超越过他，正是才智和聪明形成和提高了他原有的天份并自动地增加了他的机敏。

在系里还有许多精英，他们相互勉励，并因朋友之间的无形竞争引发了斗志。我们的成果是意料之中的！有多少潜在的艺术家在工作室里开始了他们的职业生涯，这是通过在阁楼里对成功艺术家的无意识模仿来完成的。如果那还不够，阿尔斯特博物馆就在路对面！当11岁的保罗在1974年的11月穿着一件很大的外套到达这里的时候，严酷的考验开始了。

即使没有这些，保罗也是注定成为一名艺术家。艺

术存在于他的基因中。保罗的爸妈都是艺术家。迪克是一位德高望重的画家，海伦研究纤维艺术的同时还是位优秀的创作者。而且，两位艺术家都是老师。在闲暇时候，他们在工作室里刻苦工作。不可避免地，保罗在耳濡目染中沉迷于艺术，他的审美水平也飞快地发展。

在贝尔法斯特学习的这几年，老师们都把他当成学艺术的好苗子，他绘画的天赋被渐渐激发起来。他的确是驾驭所有艺术材质和技术的能手，他在各种充满挑战的项目和任务中充满着热情。他的勤奋好学和关于艺术的严谨思考掩饰了他近乎顽皮的幽默感，这或许体现在他一直钟情的超现实主义的审美特征上。

他从各种角度进行研究，媒材的尝试、实物绘画、形体研究和静物绘画等。有时，为了凸显纹理、节奏和形



The Key I lithograph 24cm×18cm 2011

式，他以单色或多色的形式来精细观察和解决细节问题。他对待如日本吊坠那样的小物体时，抚摸它们的纹理，在手里翻转、搓磨，使自己熟悉它们不一般的特征。据我所知，他是我们唯一一个达到了‘0’级艺术95%的学生。他的未来就如一块腐蚀过的平版那样理所当然：1981年，他进入了爱丁堡艺术大学。

显然，保罗从未停歇。我相信，他在贝尔法斯特的前18年，给予了他相互关联的标志、象征和隐喻的积累，这些积累十分有助于他作为一名重要版画家的后来的发展。保罗生来就直接经历了“爱尔兰问题”。我们都从中学会了保持警惕，找出可疑的人、包裹、货车，这增强了我们的观察能力。

一个在地域上和政治上分裂的城市，一个同时使用英镑和爱尔兰镑进行交易的城市，伴随着遭到轰炸的建筑、破碎的窗户、碎石、私人物品而混合成死亡、不幸和所有意义上的毁坏，贝尔法斯特呈现出一系列悖论和碎片。在这夹杂着和平与冲突，反抗与游行的地方，所有人都在暗暗寻求积极的和解。

英国国旗、三色旗、圣巴特里克与黑旗的图标、符号和旗帜出现在全省各地，附有文字的涂鸦普遍出现在各地的人字墙上。那些描绘当代英雄和坏蛋的插图伴随着诸如“英国人滚出去”“没有教皇”之类的口号。暴力的夜晚之后，当“开始营业”之类的口号出现在被封掉的商店前面时，墙上的东西反映了政治的僵局（我的最爱：“消灭宗派主义”就涂抹在博茵桥边）。

有一段时间，靠近“Methody”的“皇后大学”，成为了一个双语的地方，因为只要公共场所所有以英语命名的地方就有对应的爱尔兰文写在下面，对大多数人而言，那是不熟悉的凯尔特语的手迹。所有这一切都可能暗暗渗透到年轻的保罗的思想中，并且使他对事物脆弱的和暂时性的本质进行关注。他发展出一种开放的、警觉的、普世的和好奇的气质。

一个艺术家所具有的素养和创造性都会在这次展览上得到很好的诠释。想象力和创新性以独一无二的方式结合在他的一系列特别的构成中。在他成“系列”创作的倾向中，对主题的严谨考量是很明显的。他的视觉语言是将“克利般的”嬉戏与内在的精神要素结合起来，这增加了本次展览的吸引力。

多年之后的1999年，我在阿伯里斯特维斯（位于威尔士）碰见了保罗。在得知我的得意门生事业有成之后，我非常高兴。并且，他也在艺术学院工作。我当时并不知道他帮助和影响了那么多人，不管是艺术家还是学生。我总是笑着告诉人说，他画画的那套都是从我这儿学的。当然，正如他在这次令人敬畏的展览中所呈现的那样，事实并非如此。



City Spirit lithograph 24cm×18cm 1987

WHAT’S UNDER WORKS UP’

Anne Price-Owen

I don’t actually remember when I frist met Paul Croft, because our initial meeting took place at the Ulster Museum. Paul, perhaps 10 year old, was with his parents Dick and Helen, and his big sister Amanda, a few years his senuor. I already knew his parents from exhibtions and Amanda because Iwas teaching her art in one of Ireland’s most pretigious schools Methodist College Belfast, known as’Methody’. Founded in 1868, Methody is a mixture of styles resulting in neo-Gothic-cum-quasi-classicl architecture with substantial extensions added from the 1960s. Art was taught three flights up on the top floor and the atmosphere there was usually one of chaos, which extended to a comfortable, somewhat Dickensian-like ethos reiging over all who entered this bohemian domain. At least, that’s how it seemed to me. The Head of Departmeat was a brilliant calligrapher, draftsman and caricaturist, who parodied himself in mixed on cartidge, as a short, tubby man burrowing under a mountain of paper in an effort to find the sharpener to shave yet another sliver from his 6B pencil or charcoal. This in itself perhaps gives some idea of the setting both staff and pupils enjoyed.Iuse the last epithet deliberately, for I’m certain that the friendliness and hospitality offered up there in the garret of a noble, nay



Navan I lithograph 52cm×49cm 1990

stately, college, made everyone feel welcomg. Paul’s sister Mandy was a talentedpupil, and her passion was history - a subjenct not then included in the curriculum, so when she, supported by her mother, campaigned for Art History to be taught, I readily volunteered to teach the subject.Initially numbers were in the minority and with space at a preminm, we taught in the small anterroom(also the art-staffroom-store)that opened off the main attic. Thus it was, and for years our pupils sustained excellent results, with the majority of our‘A’level studengts excellent results at art colleges or art colleges or taking up university places to pursue degrees in art history and throry.Naturally, Paul excelled in art.Indeed, I know of no other pre-art studentwho surpassed him in wit and interlligence, both of which informed and advanced his original talent, automatically increasing his dexterity. There were lost of other stars in the department, who encouraged,and were encouraged by one another in a ferment of friend rivalry. Our results were unsurprising!How many other would-be artist cut their teeth in studios that unintentionally emulated the archetypal artist in his garret? Ifthat weren’t inuacement enough,the Uister Museum was virtually across the road!this crucible was enhanced when the 11year-old Paul arrived in September 1974 wearing his obligatory, out-sized blazer. Even without slll this, Paul was destined to be an artist. Art is in his DNA. Both of Paul’s parents are artists.Dlck is a painter with an enviabie reputation, and helen, whostudied textiles is alsoa very fine practitioner. Moreover, both artists were also teachers, who worked assiduously in their studios at home in their free time.Inevitably, Paul absorbed art by osmosis, and his aesthetic sense developed exponentially. Throughout his years as Methody, we staff had him marked as art-college materil. His flair for drawing and painting flourished: he proved to be adept with all kinds of materrials and techniques, and positively bristled with enthusiasm at the challenging projects and assignments he wasset.He was remarkably studious and seriouslyminded about art, which belied his wicked sense of humur, a trait that perhaps pre-empted the surreal aesthetic he has continued to draw on. Using different media,drawing of objects, figure studies and still-lifes were investigated from different angles, at time isolating details for closer observation in monotone and in colour in order to evoke textures, rhythm and form.He treated small objects like Japanese netsuke, feeing their texture , rolling them about in his hand in order to familiarise himself with their unique attributes. To the best of my knowledge, he was our only pupil ever to achieve 95% in ‘O’level art.His future was surely etched on a plate:and in 1981 he gained a place at Edinburgh



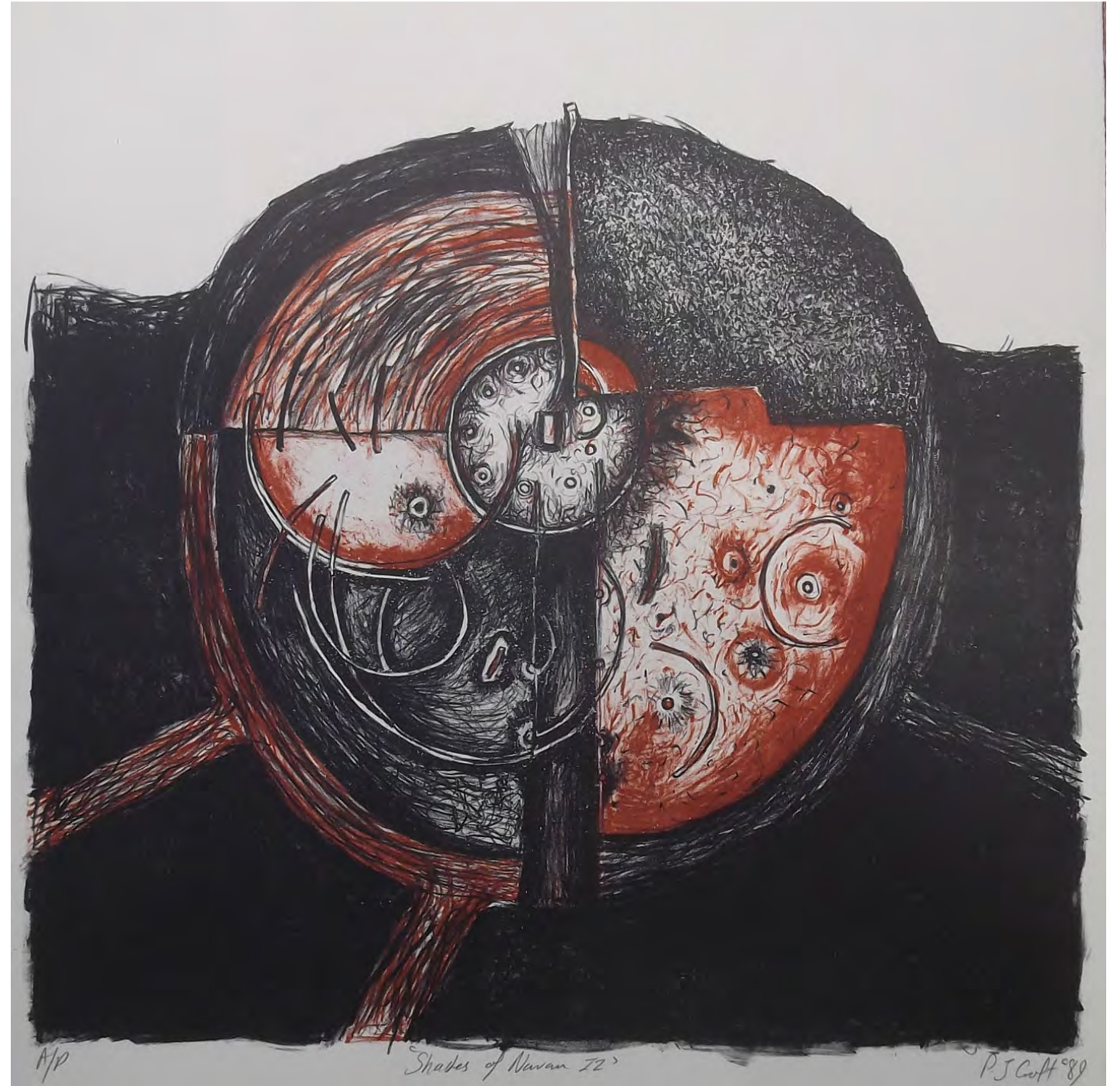
Navan II lithograph 52cm×49cm 1990

College of Art. Clearly, Paul has never looked back. I believe that his first 18 years in Belfast provided him with a store of interconnected signs, symbols and metaphors that contributed significantly to his future as a master printmaker. From birth, Paul experienced the Irish’Troubles’first hand. We all learnt to be vigilant-keeping lookout for suspicious parcious, people, vans, increased our powers of observation. Effectively a divided city physically and politically,and one that dealt in both Pounds Sterling and Irish Punts, Belfast presenend itself as a series of paradoxes and fragments with its bonbed buildings,shattered windows, rubble and personal belongings mixed together in heaps, death, distress and diffigurement in all senses, where peace and conflict,protests and marches, all conspired against positive reconciliation. Icons, enbleme and flags like the Union Jack, Tricolour, St Patrick’s and black glags, appeared throughout the province, together with text inscribed on mural-paintings prevalent on gable walls. These illustrations of contemporary heroes and villain were accompanied by slogans like’Brits Out’and’No Pope Here’. Graffiti reflected the political impasse(my favourite,’KILLSECTARIANISM’. Was daubed on the

side of the Boyne Bride), while’OPEN FOR BUSINESS’ appeared on boarded-up shop fronts after nights of violence. For a time Queen Univversity, in close proximity to Methody, became a bilingual establishment insofar as the English place names in public areas were underwritten in Irish, tomost,a n unfamiliar language in a Celtic script. All of this possibly insinuated its way into the subconscious of the young artist instilling him with a regard for thetemporary, sometimes fractured, certainly fragile,nature of things. He developed a temperament that was open, pervasive,alert and curious. All the qualities and originlity of an artist of ingenuity are exemplified in this exhibition.Imagination and innovation are demonstrated in unique combinations and ‘invented’ composination of his subject in his propensity for working in series, so that the ‘states’of media actually emulate the different ‘states’ of media actually emulate the different ‘sates’ or the master printmaker’s technique with which he is so familiar. His vision is compounded with a Klee-like playfulness coupled with an underlying spiritual sentiment,which contributes to this show’s appeal. Years later in 1999, I met Paul in Aberystwyth,and was delighted to learn of my protege’s achievements and that he was teaching at The School of Art. I did not know then what I know now about how much he has helped and influenced other people, both artists and students. I lauhingly used to tell people that I taght him all that he knows. I did not, as this formidable display reveals.



Navan IV lithograph 52cm×49cm 1990



Navan II lithograph 52cm×49cm 1990





卢 雨

1966年06月出生 ,江西省宜丰人
 中南大学建筑与艺术学院副教授，向硕士生导师
 中南大学建筑与艺术学院、日本东洋艺术研究院 “当代东方艺术研究所” 所长
 中国美术家协会会员
 中国版画家协会会员
 湖南省美术家协会理事
 湖南省美术家协会版画艺术委员会主任会员

1997年6月中央美术学院油画系研究生班毕业
 2002年11月—2003年7月应法国巴黎国际艺术城的邀请，为中南大学派遣赴法国访问学者

Lu Yu

Lu was born in Yifeng, Jiangxi, in June 1966
 Associate Professor, Architecture and Arts school, Central South University of Technology
 Graduate teacher for students doing research in comprehensive paintings
 Superintendent of Contemporary Eastern Graduate School which is attached to Japanese Toyo Art Academe, Architecture and Arts school
 Central South University of Technology
 Member of China Artists Association
 Member of China Print Painter Association
 Member of Hubei Artists Association
 Director member of Print Art Committee attached to Hubei Artists Association

He achieved Master’s degree from the department of Oil Painting, China Academy of Arts, in June 1997
 From Nov 2002 to Jul 2003, he was the visiting scholar to France sent by Central South University of Technology on invitation of the French International Art City in Paris, France

视觉图像的理性沉淀

——卢雨的版画艺术

文/柳江修



素纱禅衣 凸版
Bare Yarn and Cicada Dress Letterpress
 106cm×79cm 2008

任何一个艺术家，在艺术创作中，其造型的表现语言都有一个发展、成长和成熟的过程。不同时期的探索和表现，在艺术的表现中会呈现出不同的风格走向。中南大学卢雨就是一个颇有艺术个性和创新精神的画家，在他的美术作品创作的视觉图像中，就特别强调版画艺术的表述语言，视觉图像总能在“具象”与“抽象”的语言转换过程中充分而自由地展示作者的心境和艺术理想。

卢雨艺术观念的当代性和作品中形象的具象表现，是他创作中的一个特点，这应与他的艺术经历有关，他严守当代学院派画风，讲究技法，功夫老到。其作品的内容和社会意义都是精心安排且具有象征意味，他关注文化观念的表达，以当代艺术的语言述说着自己的理想，与现代人的文化心理和审美取向互相吻合。他的作品不管是大幅油画，还是刻制精到的版画，总是追求大气，追求内在的张扬度。如果说画如其人，“卢雨的画和人都属于儒雅的那一类知识型种族”。（颜新元《庄弯子评画》）

卢雨对版画艺术的追求是严谨而执著的，这种执著的精神可以从他的版画中体会到，那就是一种理性精神。具体表现为他版画中的静止与运动、整体与分离、空间与平面的辩证探索。稍作梳理，我们可以把他的版画构成从内容与形式上大致归纳为四种基本类型：

1. 对历史的追忆，体现了作者对以往的眷恋和对传统文明的向往。作者的表达方式可以分为两类。一是通过对历史人物和事件的描绘，使人们透过这些过去的物象，引发对以往的怀念和反思。如《中国 1945• 双雄会》、《中国 1966• 领袖》、《中国 1976• 雪》等系列中的历史人物的造型，可以看出作者对历史文化的追忆是采取一种重建的方式，引伸出的是对历史事件的怀疑与反思，从而改变人们的观念和思维取向，获得一种文化上的支持和情感上的认同，有着深刻的文化内涵。当对历史的追忆被注入了前卫的形式之后，艺术语言便有了新的语境和整合，这些都体现了卢雨的精神取向和对历史的依恋心态。二是通过对历史文物和古老物品的描绘，体味中国几千年的文化魅力，透过那些熟悉而陌生的形象，唤起内心世界对文明历史的向往。如《素纱禅衣》（2008）、《丝锦袍衣》（2009）等作品所流露出的简朴韵味和传统意象，即表现出作者独特的审美意境和怀旧情调。怀旧的审美情调是社会发展的必然结果，可以把人带入一个轮回的心理轨迹之中，一般来讲，现实中越是追求进步、追求现代，心理上则越发怀念过去，艺术的现象越是遥远的，对现代人来说，就越具有吸引力。随着历史的延伸，尚存的历史信息在不断的消退、残缺，通过对卢雨这类版画作品的赏析，也可以重新反思一下历史，获得新的精神体验。

2. 对当下宏大主题的最新叙事。卢雨在面对现实、关注人的生存状态时，对当代社会总有一种超常的带有一定文化底蕴的认识和表现。他总是将生活中的信息，根据自己的感受和表达的需要放大和重新组合，以具象的艺术语言传递给鉴赏者，不仅达到交流和沟通的目的，且能引起观者的再思考。这一类作品如《石柱》、《秀珠》、《守望》等。如果我们把世界近现代以来的视觉艺术，看成是对世界历史进行不断认识和建构的形象史，那么卢雨的这类对当下世界宏大事件的认识和描绘的版画作品，总能捕捉到那些震惊世界的各国历史、现实和文化问题的形象，来强调叙事的深度和个人视角。如《火山》、《透蚀• 美元》、《透蚀• 欧债》、《面孔• 曼谷水灾》、《面孔• 日本灾变》等。

我们今天处于一个影像环境中间，世界各地发生的各种事件，以影像的形式包围着我们、影响着艺术界，卢雨的版画创作也无可避免地受到这个时代特征的影响，包括



火焰 凸版
Flame Letterpress 82cm×45cm 2007

静态的影像摄影，也包括动态影像电视、电影、电脑视频的影响。这些影响大大拓展了卢雨的版画创作思维，也深深体现在这类版画作品创作之中。

现代社会的迅速发展和科学技术的不断膨胀，给人带来了心理上的恐惧和不安，长时期的都市化生活，使人们的身心早已远离了自然化的生存环境，都市的工业环境也已改变了人们自然、和谐的文化心态。人们心理上失去了往日那种对自然的温馨感和自然对人类的呵护，不平衡的内心反差急剧增大。因此，人们更加渴望以一种相反的心态来调整心理上的不安情绪，捕捉当下的信息，塑造时代的精神肖像，这无疑是卢雨版画艺术创作中的理性选择。

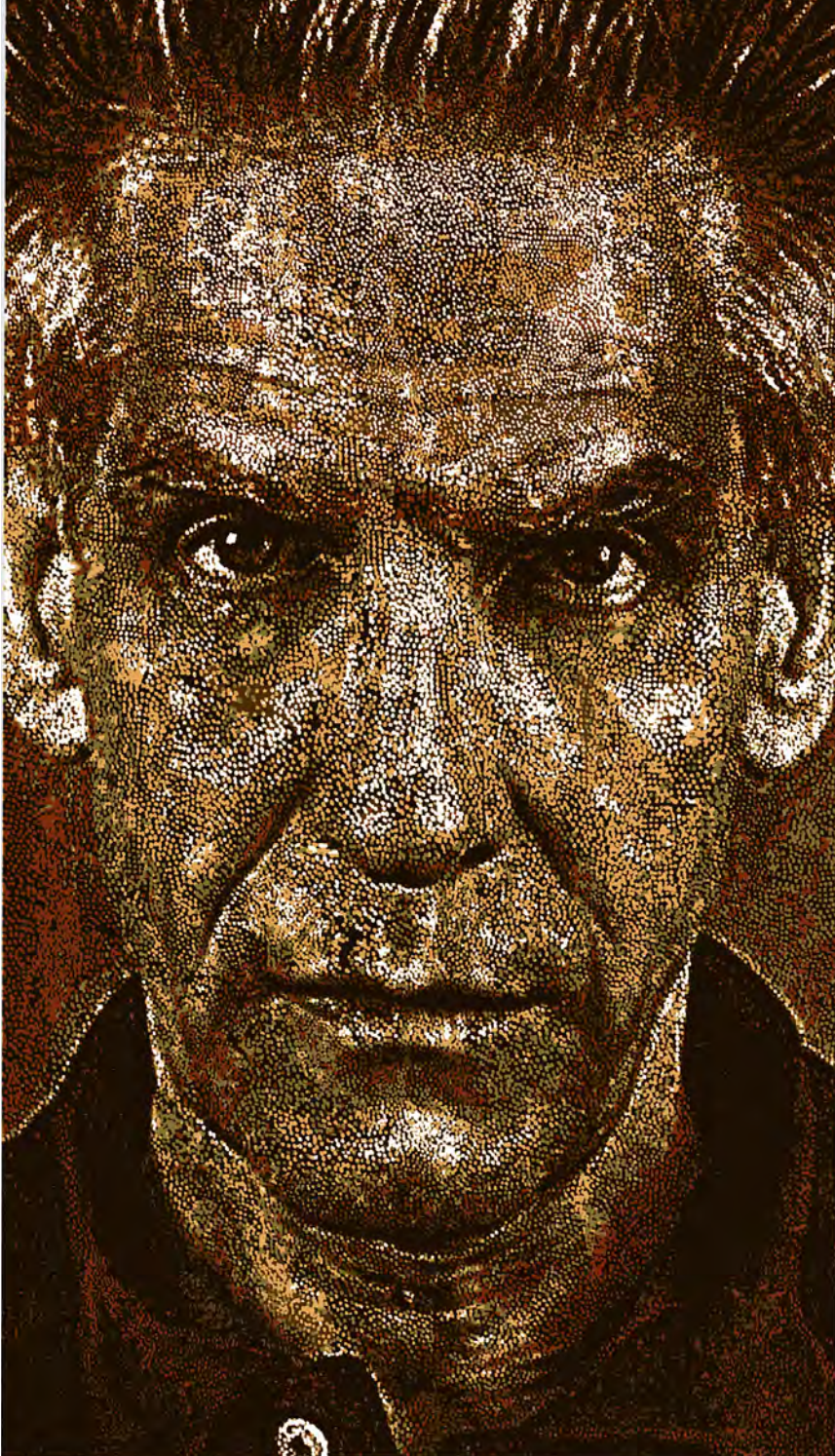
3. 对人体艺术的激情捕捉，如《早春·朦》、《迷香·夏》、《残冬·蚀》等系列作品。除了通过某种情趣化的渲染，更是通过一种非常意味的版画语言来实现的，那就是几乎存在于卢雨所有版画作品中的“抽象”点状刻痕与写实对象的巧妙结合。在创作过程中，点状刻痕布满画面，在“具象”的主体物周围闪烁、跳跃，带来了形体的虚实起伏节奏。这样一来，“抽象”的点状刻痕规范了画中的物象，把物象框定在静态之中，又激活物象，使物象与刻痕在呼应过程中透出生命的张力，通过这些艺术语言元素准确地把形象塑造出来，从而大大增加了“抽象”的审美。卢雨对人体艺术的表现是不同凡俗的，如此评价应该不会过分，这不仅因为他赋予人体的魅力，已经一扫人体绘画中常见的媚俗成份，给人以纯净、明朗的视觉美感，这是一种浮光掠影后的坚定，一种杂乱喧嚣中的宁静，在人心浮躁、急功近利的现代社会里，这种艺术无疑有着特别的意义。而且也因为他以非常个性化的版画语言，在激发人体的精神力量的同时，表达了作者对艺术的理解与思考。

4. 对“意象”的审美表现，如《黑洞》、《痕》等作品，创作上采用抽象的形式，刀法运用随意自如，光影跳跃，充满激情，从流动的结构中可以体验到空灵的美感，既能愉悦视觉，又能感悟于心灵，其形式

面孔·曼谷水灾 凸版
Visages—Flood disasters in Bangkok Letterpress 105cm×55cm 2011



透蚀·美元 凸版 *Through corrosion—Dollar* Letterpress 105cm×60cm 2011

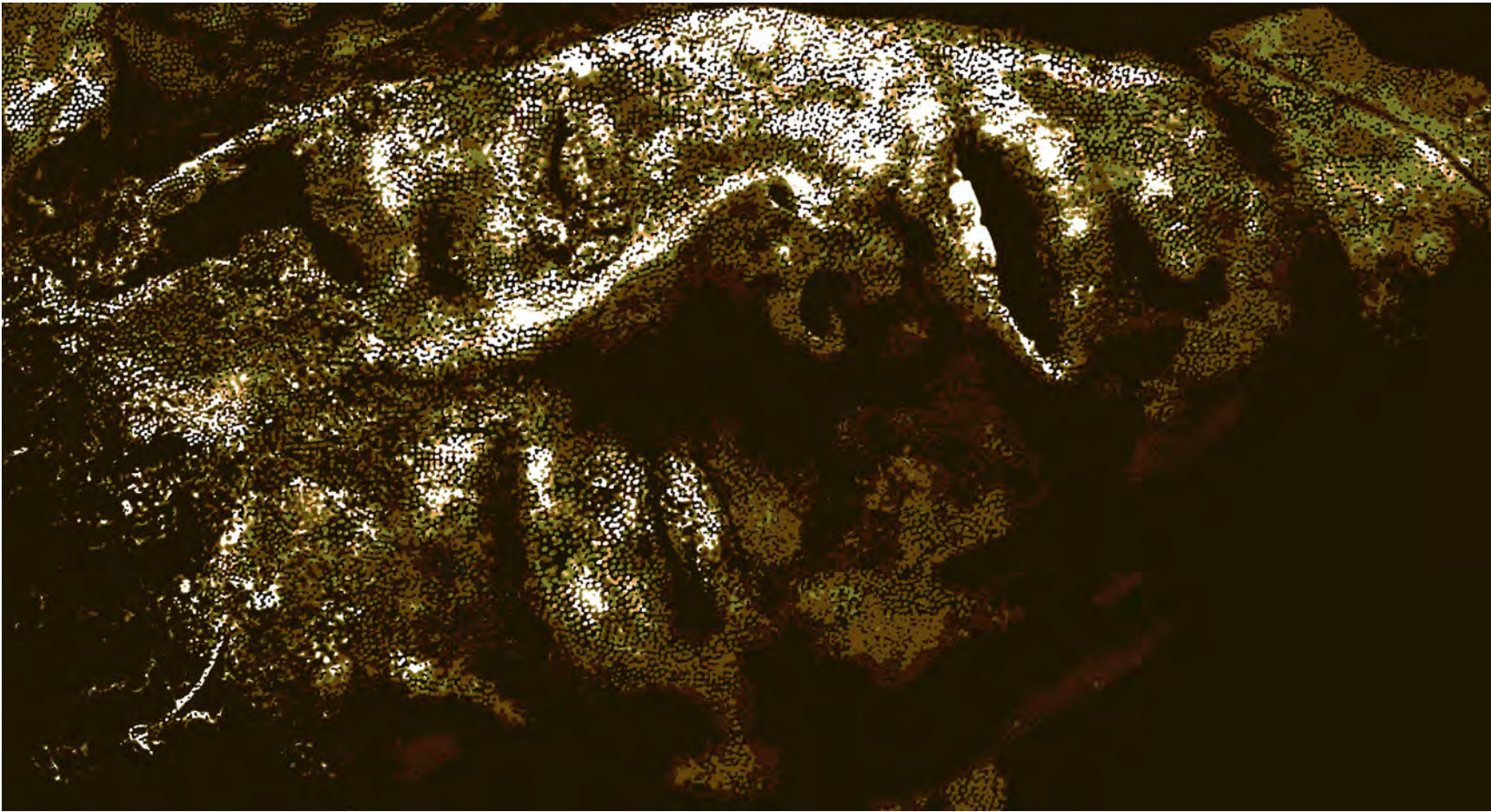


透蚀·欧债 凸版
Through corrosion—European Debt Crisis Letterpress 105cm×60cm 2011



与现代人追求个性、追求自由的审美情感非常吻合。在古籍《庄子》中曾提出一个“象罔”的概念,“象”是指境象,“罔”是指虚幻,即有道之人创造虚幻的境象借以传情,“象”和“罔”共同构成了“意象”。对于“意象”的审美表现,是卢雨近期版画创作的新命题。讲究“意象”传情,对于“意象”的审美表现,在当代中国版画家中,普遍存在着一个局限,大部分表现题材都局限在一个综观视界里,这个综观是属于人眼睛所能看到的范围,而对宏观、微观考虑比较少。如果向微观、宏观发展就很容易走向抽象,高度的宏观和微观一定是抽象。卢雨创作的《银河》系列版画作品,就是通过宏观的、宇宙的关照或微观的通过显微镜下显示的世界来丰富我们所看到的世界,来表现当代的人文关怀。放弃创作中的具象造型,以情感化的抽象符号直接表达情感,在卢雨 2010 年前的版画作品中还是不多见的。脱离开“具象”的形影结构,视觉图像就如流体一样,既有一种束缚感,又有着流动、自如的表现性。心理意象的表现力度和视觉张力,得到了尽情的发挥,无论“具象”的形态或者是“抽象”的印痕,当它被纳入情感的心理场之后,表现的过程也就随着情感的流动而流动,形成情感的视觉图像,这是卢雨近期作品中一种更为真实、更为舒畅的表现语言。这些从形式表面上看似极为随意、没有规律的结构形态,却在自由的形式中,自始至终地贯穿着“情”和“意”的文化内涵。其画面中的各种元素符号,都是依靠情感这一基本的内因连接起来的,人们透过自由挥洒的表现,直接指向情感表现的本体和心理的律动,可以感受到其中深刻的情感意义,卢雨版画的审美韵味也随之表现出来。

艺术创作贵在创新,没有创新的艺术等于失去了灵魂。艺术要创新,无非两个方面,一是题材内容的创新,二是形式语言的创新。形式语言是表达题材与内容的基础,具有个人风格的视觉图像又是通过特殊的艺术语言来实现的,而语言的探索和实践,往往又会催生新的表现技法。在当下资信高速发达的数码时代,传统版画的概念正在进行当代材料的实践和语意转化,这种转化给卢雨的版画艺术创新带来了非常积极的促进作用。总体来说,卢雨有平和的创作心态,也有抑制不住的创作激情。他尊重客观物象的形,又着眼于“心”的领会和“意”的表达。他珍视来自于这个时代的各种影像,努力发掘影像中蕴藏的视觉审美,在他的版画艺术中,视觉图像中的形与无形,有意与无意,虚与实,有与无,交织在一起,反映出他尊重现实又超越现实的心境。我们完全可以用语言样式丰富、表现技法成熟、创作观念新颖来描述卢雨版画艺术的基本特点。



国殇·阿拉伯之春 凸版
Memorial- The Arabia spring Letterpress
105cm×57cm 2011



小琴的夏天
 吕版 101cm×30cm 2013

THE RATIONAL FILTRATION OF THE VISUAL ART

—The Art of Lu Yu’s Prints

Liu Jiangxiu

In the process of art creating, the expressing language of modeling for every artist is suffering a course from development to growth, and finally to maturity. The expression and exploration in different stages present diverse colors in the performance of art. And Lu Yu, the professor at Central South University , is one with such artistic characteristic and innovative spirit. From his visual images of exotericas, one can see that the descriptive language of art of print is particularly accentuated and these visual images could always express his frame of mind and ideal of art freely and adequately within the process of the shift from reification to abstraction and the backwards shift.

The specialties of Lu Yu’s works lie in the concept of up-to-date and the reification of image. This should have something to do with his art career. He sticks to the contemporary academic painting style which emphasizes on the techniques, and he is all the better for painting skills. The contents as well as the social significance in his works are meticulously organized with referential meanings, and thanks to this can the modern citizens’ cultural psychology inosculates with the aesthetic tropism. Lu focuses on expression of cultural mindset and pours out his ideal by contemporary language of art. The pursuits of his works, large-sized canvas or prints accomplished with mastered brushstroke techniques, have always been the generosity and the indwelling extroversion. If paintings resemble the painters, then “Lu Yu and his paintings all belong to the knowledge group of elegant” (*from Zhuang Wanzi criticizing on paintings, Yan Xinyuan*).

Lu Yu’s pursuit of art of print is religious but clinging. In his prints, this is the rational spirit that can be experienced. Persistence is expressed in dialectic explorations of combinations of quiescency and locomotion, whole and separation, space and plane. If I modify my train of thought somewhat, I can divide the constitution of Lu’s prints by the contents and forms into four basic kinds.

The first one is the retrospect of history that reflects the painter’s favor of the past and the yearn for traditions. The methods that he adopts to express this can be divided into two kinds. Description of historic persons and events comes the first. This is a way that makes people yearn and do soul-searching for the past through these foregone images. Figures of historic people in works like *China 1945—The Encounter of Two Heroes*, *China 1966—The Leader*, *China 1976—Snow*, etc. are all filled with profound cultural connotations. From these figures, we can discover the way in which he looks back on historical civilization is a method of rebuilding, which educes the doubt and self-reflection of the historic events. And in such way, tropism of notion and thinking is reversed and people obtain the support from the culture and identification from emotion. When the reminiscence of history is injected with avant-garde patterns, then language of art gains new context and integration. This indeed expresses Lu Yu’s spiritual tropism and fixation on history. The second kind is to taste the cultural fascination of China formed in the

A Balloon Letterpress 106cm×29cm×3 2008
 一只气球 吕版



past thousand years through descriptions of historical relics and ancient articles to recall to the mind the indwelling yearn for civilization and history. The lasting appeal of simplicity and the traditional disposition which represent the painter's unique artistic conception of taste and feelings of nostalgia can be clearly seen in his prints like *Bare Yarn and Cicada Dress*, 2008, *Silk Wadding and Tunic Dress*, 2009. The aesthetics of nostalgia is the inevitable outcome of the development of society that leads people to a circular mental trajectory. Generally speaking, the more one chases for advancement and modernization, the more yearning he will become for the past in his mind. The more ethereal the artistic phenomenon is, the more attractive it will be for modern people. The existing historical information is fading away and vanishing as long as the history moves on. Through the appreciation of Lu Yu's prints of this kind, I can refresh my perception toward history and gain some new spiritual experience.

The second one is the latest recounting of present magnificent themes. When facing the reality and focusing on the survival condition of human being, Lu Yu exhibits some supernormal perceptions and expressions with sort of profound cultural foundation. He always delivers the information in his life to the appreciators through idiographic language of art, the magnification and recombination according to his own feelings and needs for expression. Thus, the purpose of communication is achieved; meanwhile, spectators are aroused to rethink. Works representing this kind are *Shi Zhu*, *Xiu Zhu*, *The Watcher* and etc. If we regard modern visual art of the world as



透蚀·影象 凸版 *Through corrosion—Image* Lettrepres 106cm×17cm×2 2008

the image history of continuous perceptions and construction of the world history, then Lu Yu's prints perceiving and depicting the present grand world events can grasp these images all the time that shock every country's history and reality and culture to emphasis on the depth and personal view of the recounting. The representative prints of this category are *Through corrosion—Dollar*, *Through corrosion—European Debt Crisis*, *Visages—Flood disasters in Bangkok*, and *Visages—Japanese Fukushima Nuclear Plant Balefulness*, etc.

nowadays, we are amongst the environment of images. Events, happening at every corner of the world, surround us and influence the art world in the form of image. Lu Yu's prints, with no exception, are affected by this symbol of time including static photographs and dynamic images such as television programs, films and computer videos. All these effects have broadened Lu's thinking of producing, and they are all deeply plugged in his prints of this kind.

The rapid development of the modern society and the perpetual expanding of science and technology have brought mental fear and discomposure to people. Long period of townified life has already made people aloof from the naturalized living environment. At the same time, the industrial environment in the city has also switched the mood that used to be natural and harmonious. People have lost the warmth toward nature and the care which we used to have from her. This results in the sharp augment of the unbalanced inner contrast. Thus, people now become more eager for an opposite spiritual state so that they can adjust mental qualm and catch the latest piece of information to mold the spiritual image which belongs to this epoch. This is undoubtedly a rational choice in Lu Yu's print producing.

The third kind lies in the passionate seizing of the body art, works of this kind are *Early Spring—Obscurity*, *Psychedelic Fragrance—Summer*, *The Last Cantlet of Winter—Eclipse* and so on. Besides the effectiveness of spice, the passionate seizing is actualized by an extraordinary meaningful form of language of print. This is a masterly coalescence of the abstract punctate notches and true-life objectives. In his prints, these punctate nicks twinkling and bounding around frondose subjects lie everywhere and make his prints alive with fluctuating rhythms. As a result, the abstract punctate notches normalize the images in prints and frame them in a static state; meanwhile, these images are activated by the nicks to express the tension of life through the process in which images echo notches. Then images can be precisely sculpted by these elements of art language, in which way the beauty of abstraction is boosted. It should be appropriate to say that the way Lu Yu shows body art is extraordinary. This is not only because of the fascination he endues to the bodies has excluded the gaudy factors that show up a lot in others' and brings pure and clear visual aesthetic feeling to people, this is the persistence after the faint glimmer and tranquility in tousle and uproariousness, and this has its special meaning in this modern society with impulsiveness inside and desire for quick returns, but also in respect that his unique language of art that expresses his comprehension and thinking towards art and excited the spiritual power from human bodies simultaneously.

The last kind of way, adoption of abstract way of the expression for presenting imago with arbitrary and effortless exertion of cuts with

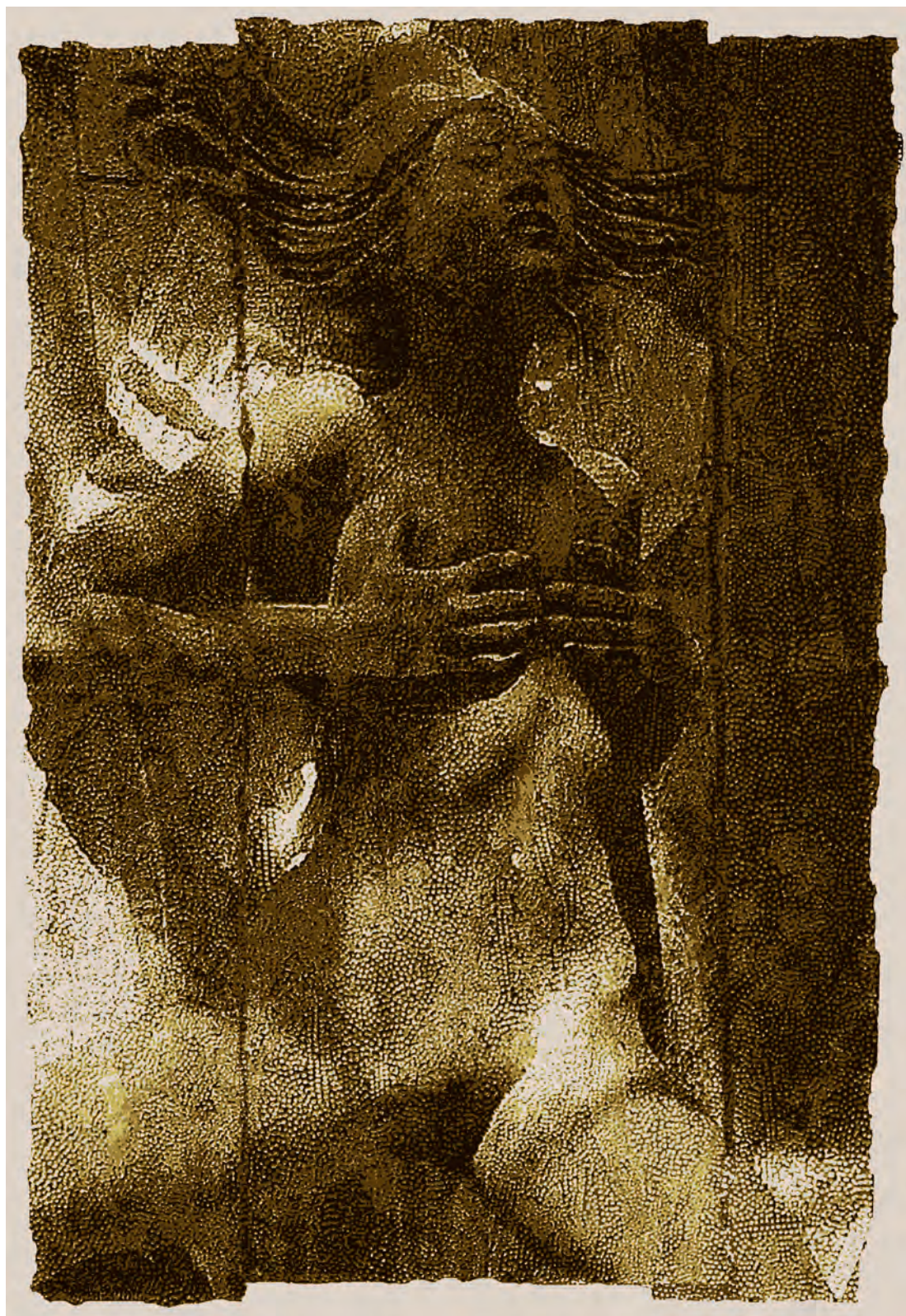


秋分 凸版
55cmX46cm 2112

shadow leaping and passion pervading, let the audience experience the sense of beauty through the flowing structure and perceive their mind, and delights their photoreception at the same time. This feature can be observed in prints like *Black Holes*, *Marks* and so on. This method inosculates perfectly with the sense of taste of being different and pursuing freedom. In one of the ancient books called *Zhuangzi*, the author proposed a concept named shape and transience. Shape means the environment or a certain objective and transience means shadowy. These two words together constitute the word imago and describe that moral people express their mind by creating the shadowy environment or objectives. And it is the expression of imago that forms new themes in Lu Yu's recent prints. There is a popular localization of delivering imago among most of Chinese contemporary printmakers which is that majority of expressive fashions are localized in the limitation of eyeshot which is the scale within which people can see with considering few macroscopic or microscopic fashions. But the problem is right here: if we want to pay attention to macroscopic or microscopic fashions, we cannot get rid of the issue of abstraction. Series of prints, *The Galaxy*, is one example that enriches the world we can see and expresses the contemporary humanistic solicitude through macroscopic and cosmic care or through the world observed under microscope. It does not usually happen in Lu Yu's prints produced before 2010 that he abandons the material formats and expresses his emotion directly through emotional symbols. Separated from material structure of figures, visual images are just like liquid with restrictions as well as flowing and manageable expressivity. In this way, the expression of mental imago and tensility of vision are unleashed with abandon. No matter if it is a realistic pattern or a nonrepresentational nick, when it is brought in to inner situation of emotion, the process of expressing it will flow along with emotion, and it will form a visual image of sensibility. This is the art language in Lu

Yu's recent works which is freer and more unfeigned. These structural forms which seem to be random and ruleless are actually embodiments of cultural connotation of emotion and meaning in an unrestricted style. Various factors and symbols in his prints are all connected by emotion, the basic internal cause. Through this permissive expression, people straightly attain the noumenon and rhythms in mind expressed by emotion and could perceive the profound emotional meaning. Hence, charm of taste from Lu Yu's prints is thereupon released.

Art creation values in innovation. And a without innovation is equivalent to art without soul. Innovation takes place nowhere else other than in subject matters and in formal language. Formal language is the foundation of expression of the subjects and the matters, and visual images with personal styles are achieved by certain art languages. In most cases however, the exploration and practice of the languages generate new depiction of figures. In age of digital with enormous amount of information, the conception of traditional prints is suffering the practice of modern-day materials and the change of artistic meanings. This change acts as an extremely positive role during the procedure of Lu Yu's innovation of print producing. On the whole, Lu Yu has a pacific temper, and the irresistible fervour of producing as well. He respects the shape of things in the nature; meanwhile, he keeps his eyes on true feelings from heart and expressions of implication. He treasures each kind of images emerged from this epoch and tries his best to dig for the visual aesthetics in these images. In his art of print, materiality and immateriality, meaningful and emptiness, nothingness and the reals, existence and nihility of visual images, they all lace together to reflect his frame of mind showing his respect for the reality and desire beyond it. To depict the basic features of Lu Yu's art of print, we can definitely use the following ones: diversiform language patterns, mature techniques of expression, and original creating notion.



早春·朦 凸版
Early Spring—Obscurity Letterpress
 75cm×52cm 2010



迷香·夏 凸版
Psychedelic Fragrance—Summer Letterpress
 75cm×54.5cm 2010



碎痕·秋 凸版
Fragmentized Imprint—Autumn Letterpress
72cm×55cm 2011



残冬·蚀 凸版
Corrosion—winter Letterpress
75cm×56cm 2011

当代版画中的情感意境与刻痕印迹

文/卢雨



剖析当代版画艺术作品，表述情感的符号形式是体现内容的思想航标，而刻痕印迹的抽象语言运用则是表达内容的物质建构，新的版画技术手段是理想画面效果呈现的保障。脱离具象的形色结构，作品内容构造运用的刻痕印迹所体现的灵巧性，引人思考。放弃创作中的具象审美造型，以情感化的刻痕印迹直接表达情感，在传统版画创作中还是不多见的，但是，以刻痕印迹表达及强调作者的个性情感，在当代版画创作中却是极其普遍。当代版画可以以更加接近于心理运动的轨迹，直接运用抽象的印痕，按照作者跳跃、波动的情感规律，随意地表现着自己的情感世界，使压抑在内心深处的人性，通过具有节奏的抽象语言自由地挥洒出来，这是一种更为真实、更为舒畅的表现，也是更为直接的视觉语言。当代版画从形式表面上看是极为随意、没有规律的结构形态，却自始至终地贯穿着“情”和“意”的文化内涵，画面中的各种元素，也都是依靠情感这一基本的内因连接起来，人们透过艺术家自由挥洒的表现，直接指向情感表现的本体和心理的律动，可以感受到其中深刻的情感意义，当代版画家们在新材料和新技术背景下的艺术情感有着多元化表现形式，抽象内容所呈现的刻痕印迹，看似无形似有形，表现无形胜有形的审美韵味，审美意境也就在当代版画中随之表现出来。

意境是指艺术家的主观思想情感与客观事物相结合而形成的一种艺术情调和境界，意即艺术家主观的思想情感，境则指具体作品所描绘的形象、形态，如当代版画中的刻痕印迹。抽象

的刻痕印迹所产生的画面意境，在当代版画的情感表述中，其主客体关系可概括为三种：“无我之境”、“有我之境”和“无我无物之境”。

（一）“无我之境”。客体处于主导地位，但不是说没有艺术家的个人感情、思想在其中，而是说这种思想情感没有直接外露，它主要通过纯客观的描述对象，传达出作者的情感和主题思想。因为其客观性和真实性，往往使这种情感和主题思想更为广阔、宽泛、多义而丰富。

这种意境的版画，讲究以形写神，除“气韵”外更讲究“形似”，画家特别注意对自然物象的仔细观察和对画面构图作细致严谨的安排。通过对全景事物的客观描绘，传达出作者对“可观可游”的真人真事、真山真水的向往之情和牧歌式的歌颂。同时，画面内容的丰富也给以观者自由想象的空间。如作者前期的版画作品如《石柱》、《秀珠》、《面孔—2012美元危机》、《面孔—2012欧债危机》等。捕捉那些震惊世界的各国历史、现实和文化问题的形象，将生活中的信息, 根据自己的感受和表达的需要放大和重新组合，以具象的艺术语言传递给鉴赏者，不仅达到交流和沟通的目的，且能引起观者的再思考，就是这类情感意境的作品。

（二）有我之境。主体的地位开始上升，与客体处在一





主体某一明确思想的指导下有选择性地利用某些客体来表达自己的情感。

在当代版画家们的作品中，东方“意象”与西方“抽象”的异质同构原理，在对立与统一的表现形式上使得版画刻痕印迹充分地体现了作者的精神状态及丰富的情感表达；作品内容不是简单地对自然的表面模仿，而是通过印痕的巧妙运用来表述更深层次的内容和目的，让潜藏在画面形色中的内在张力，来引导观者们认识抽象语言符号与自然对象之间的相关性。所以当代版画艺术作者的表现和观众的解读，不简单是直观的视觉浅议，而是深度的心灵碰触，抽象语言和符号随刻痕印迹的运动方向巧妙生动地附载着创作者的情感。

此种意境的版画，讲究的写真、写实已经放在一个非常次要的地位，就如倪云林一再说的“仆之所谓画者，不过逸笔草草，不求形似，聊以自娱耳”。而当代画家通过运用数字传媒技术与传统技法相结合，影像与创新相融合，把整体形态，内容符号抽象化，运用单纯的几何小圆点巧妙灵动地表达画面的精神以及画面刻痕印迹跳动的视觉感官效果，突出气氛，表达自己的思想情感。于是，画面的景物变得非常平凡单纯，而意兴情趣却很浓厚，画家的近作《幻境系列》（版画），就传达出了一种淡淡的哀愁和一种地老天荒式的落寞和沉寂。一种“泪眼问花花不语，乱红飞过秋千去”的“有我之境”的内涵。

（三）无我无物之境。客体与主体意境的相互融合。此时的主客体

已经合二为一，无法分辨，自然景物成为了艺术家主观情感的幻化和象征，正所谓“不知何者为我，何者为物”。作者的《黑洞》、《痕》、《银河》等系列版画作品，就表达了这种意境。

在中国古籍《庄子》中曾提出一个“象罔”的概念，“象”是指境象，“罔”是指虚幻，即有道之人创造虚幻的境象借以传情，“象”和“罔”共同构成了当代版画表现中的“意象”。对于“意象”的审美表现，是当代版画家创作的新命题。对于“意象”的审美表现，讲究“意象”传情，在当代中国画家，还普遍存在着一个局限，大部分画家的表现题材都局限在一个直观视界里，这个直观是属于人眼睛所能看到的范围，而对宏观、微观考虑比较少。如果以宏观或微观方式去观察与思考，就很容易走向意象，高度的宏观或微观一定是意象。表述情感的符号形式通过艺术家的精神依附，抽象的刻痕印迹也就作为艺术家的精神载体转化为可视的艺术形式展现在大众的眼前。当代版画表现形式由具象到抽象，依附于艺术家的思想情感。好的版画作品，从形而下的角度来说，它只表达物质层面的内容及直观视觉效果。而从形而上的角度来看，抽象的精神意象则须附和在作品的内容和形式之上。

在西方现代美术流派中，最能体现分析时代精神的即是绘画语言的抽象表现，康定斯基认为精神是世界的原本，物质只是蒙在真实世界之上的一层纱，人们只有透过面纱才能看到闪光的精神，只有真正的艺术家才具备这种洞察能力，因为艺术是心灵的活动。当代版画艺术抛去具象的形色结构，无生命的物质具有了“活的精神”，抽象语言获得了“内在生命”。艺术家的情感表达随抽象的刻痕印迹而律动，随之观众感受从视觉感官切入心灵，似无物质的音乐魔力，激荡着人们心灵而产生内心共鸣。此境在中西方现代抽象表现艺术中，都有如石涛在《话语录》中所说：“山川使予代山川而言也……山川与予神遇而迹化也”，就是要求客观服从于主观，做到物我合一。

不论是“无我之境”、“有我之境”，还是“无我无物之境”，都是相对的、大体的，而不是绝对的；同时，并不是每一件艺术品都能纳入以上某一意境来分析。就当代版画而言，单一的传统模式只能从技术和材料上朝有限的方向突破，而以抽象的刻痕印迹符号的表现，则有利于创作者的思想释放，有利于艺术作品的内容与材料相结合，朝多元化、跨界与大融合方向发展。抽象的刻痕印迹还有着很好的心理感受力和独到的视觉美感，表现形式也比较自由、随意，因而在当代版画创作中得到广泛的应用。这种自由表现的形式运用，改变了传统版画呆板、严谨的造型模式，使作者与观者存在心理上都有一种舒畅感，所以得到很多当代版画家的青睐和当今人们的普遍喜爱。





The Emotional Scene and Notch Traces in Contemporary Prints

luyu

Analyzing contemporary prints, symbolic form of emotion expression is the navigation of thought that embodies the contents, while the use of notch traces as an abstract language is the physical construction. New printmaking techniques is the indemnification for the exhibition of ideal effect. Diverging from representational colour fastness structure, artists utilize the dexterity of notch traces to arouse the think of viewers. Abandonment of representational aesthetic modeling could rarely be seen in traditional print work creation, but the adoption of notch traces that emphasis painters' personal emotion can be spotted extremely often in present days. This method that describes track of mentality better expresses the feelings of drawers at will according to their leaping and fluctuating emotion discipline. Thereby, this realer and freer method, at the same time a more straight visual language, exhibits the humanity constrained deep inside unrestrainedly though a way of rhythmic abstract language. Seen from the aspect of formation, the structure of contemporary prints is quite arbitrary without fixed patterns. But, two cultural implications

run through these prints consistently, they are emotion and thought. And it is attributed to emotion can all elements in the scene be gathered. Through free way of creation that points directly to the emotion and the pulse of mentality of artists, viewers can experience the profound thought of emotion hid inside. Under the background of new materials and new techniques, more ways of artistic emotion expression are enabled. Notch traces which are presented by abstract contents express the aesthetic strain that seems invisible as it looks, but it is more tunable than tangible. And along with that, aesthetic scene is expressed.

Scene refers to a combination of artistic sentiment and state comprised of subjective emotions, thoughts, and objective reality. Scene contains two parts, sentiment and situation. Sentiment is subjective emotions and situation is the image and shape that appear in specific works, such as notch traces. In emotion expression of contemporary print works, the scene of image generated by abstract notch traces includes three subject-object relationships, they are epitomized as scene of object, scene of subject and object, and scene of combination of subject and object.

Assumed Existence, the first(Print) 180cmx39cm Lu Yu, 2013

Scene of object. Objects are dominant in the image, with a few personal emotion and inward thoughts. This is a way to express the emotion of drawer and theme mostly through the depiction of pure objective targets. Because of objectivity and truthfulness, emotions and themes of this kind become more extensive, more affluent and more far-reaching.

Prints of this scene strive for expression of spirits through appearance. Other than vitality, limners care for similarity in appearance so that they pay special and detailed attention to natural images and make scrupulous arrangements for composition of picture. Through objective depiction of panoramic scene, prints convey the curious enthusiasm and the bucolic praise of being the person, engaging in case and touring the scenery in the painting. Meanwhile, abundant contents in images provide space for viewers to free their imagination. Some earlier prints of Lu Yu show this kind of scene, for instance, "Shi Zhu", "Xiu Zhu", "the Face- 2012 Dollar Crisis", "the face-2012 Euro Debt Crisis", etc. By capturing those historical, real and cultural images that once shocked the world, magnifying and recombining the information in my life based upon my own feelings and need of expression, I deliver those images in figural artistic language to appreciators to reach the goal of communication and exchange, at same time to generate the reconsideration of events behind these images.

Assumed Existence, the eighth(Print) 180cmx59cm Lu Yu, 2013

Scene of subject and object. The importance of subjective rises to equalize that of objective. Artists emphasis on the expression of feeling of subjective without neglect of existence of objective objects. Now, objective is endowed with comparatively explicit thoughts by subject. In other words, subject selectively utilize object to express his own feelings under some definite guidance of thought.

In print works of contemporary limners, "construct" in oriental culture

connects with "abstract" in western culture in the principium that heterogeneous in objects but consistent in formation. This principium, as a unity of opposites in the form of expression, makes notch traces completely express the spiritual state and affluent emotion expression. As for the contents of prints, they are not straightforward copy of nature, but the expression of deeper substance shown by masterly use of imprints that lets the internal tension acquaint viewers with the dependency between abstract language symbols and natural objects. Therefore, how contemporary print artists express and how viewers interpret no longer stay on the layer of vision but the layer of mind spark. Abstract language and symbols are appended vividly with the emotion of the creator in the direction of notch traces.

Prints of this scene put description of realist and truth at an inferior place, just like what Ni Yunlin(an ancient Chinese drawer) said time and again that limners pursued simply for enjoyment with a few lines, they did not draw to resemble the object. But contemporary penmen do the different-they make a combination of traditional techniques and digital media technology, and a mix of image and innovation, to make the entire formation and elements of contents abstract. They also find a way to utilize geometrical dots to freely express the spirit of image and the sensual effects of sight which come from the waves of notch traces, and this is the way to highlight the ambience and express emotion and thoughts. Hence, sceneries of image become extraordinarily commonplace and pure but rich in temperament and mood. Lu Yu's recent prints, the Assumed Existence series, exactly communicate this slight sorrow, loneliness and silence that feel like the end of time. The surface of this scene coordinates with Ou Yangxiu's Ci that "with my teary eyes I appeal to blossoms, yet silent they keep, I see red blooms over the swing".

Assumed Existence, the tenth (Print) 180cmx62.5cm Lu Yu, 2013





Scene of combination of subject and object. Now the subject is merging the object so that we can hardly identify either of them. Natural sceneries become the illusion and emblem of drawer's subjective emotion, signifying "being unaware of who I am and which it is" (Wang Guowei's appraisal to Yinjiu Ci). Lu Yu's prints like the Black Hole series, Mark series and the Galaxy series just express scene of this kind. In one of the ancient books called Zhuangzi, the author proposed a concept named shape and transience. Shape means the environment or a certain objective and transience means shadowy. These two words together constitute the word imago and describe that moral people express their mind by creating the shadowy environment or objectives. It is the expression of imago that forms new themes of contemporary prints. There is a popular localization of delivering imago among most of Chinese contemporary printmakers stating majority of expressive fashions are localized in the limitation of eyeshot which is the scale within which people can see with considering few macroscopic or microscopic fashions. But the problem is right here: if we want to pay attention to macroscopic or microscopic fashions, we cannot get rid of the issue of abstraction, namely, highly macroscopic or highly microscopic must be the imago. Symbolic patterns of expressing emotion attach to spirit of artists, thus abstract notch traces, as the carrier of the spirit and the artistic form, turns out to be visible. The form of contemporary prints, from figural to abstract, both contain thoughts and emotion of artists. For good prints, they only show the layer of substance and intuitional visual effect from the angle of specific. When we turn to the angle of abstract, nonrepresentational spiritual imago should attach to the content and formation of prints.

In modern western art school, the most analysable of spirit of time is the abstract expression of drawing language. Kandinsky holds that the spirit is the original of the world and substance is the veil covering the real world. People should see the sparking spirit through this veil and only authentic artists maintain the ability of insight as art is activities of mind. Contemporary prints abandon figural structure of formation and color to vitalize inanimate substance and abstract language. Emotion expression of artists leaps

with abstract notch traces and breaks into the mind of viewers from aspect of vision sense. This is like the nonphysical magic of music that taps the mind to engender resonance from the indwelling. This kind of scene emerges both in Chinese and western abstract expressional art requiring the identity of object as well as self and reality submitting to the subjective. And this is a scene fitting what Shi Tao describes in Hua Yu collection-mountains want me to animate them in the picture, I thereby let the spirit and shape of mountains merge with my subjective emotion to generate a fantastic imago, and after the imago is materialized can the artistic image of mountains be created.

Each of the scenes discussed above is not absolute but relative and approximate; meanwhile, not every piece of art work can match one

of these scenes. With reference to contemporary prints, the single traditional mode can only break through techniques and materials. However, expression with abstract notch traces is better for the release of creator's mind and making the combination of art works' contents and materials develop towards a many-faced, cross-border and combinative direction. Abstract notch traces possess excellent psychological acceptability and visual beauty, as well as free and arbitrary form of expression. Thus, this method is employed widely in modern print creation. And it is the employment of the method that endows the inflexible and exact mode of shape-constructing with pleasure to the mind of the drawer and viewers. That is the reason it receives common fondness from many contemporary printmakers and viewers.



艺术年表
ART CHRONOLOGY

保罗. 克罗夫特

个展

- 2012
- “50:50” 保罗.克罗夫特30年绘画与版画展，威尔士现代艺术博物馆；
- 2000
- “从Tamarind到东京”， 个展，阿伯里斯特威斯艺术学院，威尔士；
- 2000
- 保罗.克罗夫特在Tamarind协作的石版画作品展览；
- 1998
- 绘画与版画新作展，Gainsborough House博物馆，萨福克,英国；

参展

- 2013
- 原创版画基地展，布鲁塞尔；
- 2012
- “过去、现在、将来”， Wrexham地区版画中心，雷克瑟姆，英国；
- 2012
- “格拉摩根大学艺术节”， 英国；
- 2012
- “香港国际艺术展”， 中国；
- 2012
- “阿伯里斯特威斯版画家作品展”， Caersws,威尔士，英国；
- 2011
- “第三届募江国际版画艺术节”， 重庆，中国；
- 2011
- “国际版画巡回展”， RMIT画廊，墨尔本，澳大利亚；
- 2011
- “A4纸上的阿伯里斯特威斯版画家”， Wharepuke画廊，新西兰；
- 2011
- “BITE”，应邀艺术家， Mall画廊，伦敦，英国；
- 2011
- “版画的地盘”，受邀艺术家，艺术节，雷克瑟姆，英国；
- 2011
- “皇家版画协会年度展”， “泰晤士河畔画廊”，伦敦，英国；
- 2010
- “香港版画艺术节”， 香港市政厅，香港，中国；
- 2009
- “猫与城市，鸟与船”， A+A画廊，伦敦，英国；
- 2009
- “阿伯里斯特威斯版画家作品展”， Lang Byre画廊，苏格兰，英国；
- 2009
- “地与天”， 亚利桑那大学学生联合画廊，亚利桑那州，美国；
- 2009
- “绘画与版画展”， St Dogmaels画廊，威尔士，英国；
- 2009
- “西英格兰皇家学院版画展”， 布里斯托尔，英国；
- 2009
- 第二届曼谷国际素描与版画三年展，曼谷，泰国；
- 2009
- “西威尔士印象”， 阿伯里斯特威斯版画家作品展，英国；
- 2009
- “ 雷克瑟姆国际版画展”， “Memorial” 画廊，耶鲁大学，美国；
- 2008
- “阿伯里斯特威斯版画家作品展”， Brecknock博物馆，英国；
- 2008
- “地与天”， 亚利桑那大学与阿伯里斯特威斯艺术学院交流展；
- 2008
- 南部版画与印刷大会，里士满，弗吉尼亚州，美国；
- 2008
- “从石头走向数码的平版画”， 内华达大学策划的国际会议，美国；
- 2008
- “石头、版、油性、水”， 昆士兰，南威尔士，英国；
- 2008
- “皇家版画协会年度展”， 泰晤士河畔画廊，伦敦，英国；
- 2007
- “阿伯里斯特威斯版画家作品展”， 奥丽尔坎布里亚，英国；
- 2007
- “阿伯里斯特威斯版画家作品展”， 康威，英国；
- 2007
- “威尔士当代版画家”， VM艺术画廊，卡拉奇，巴基斯坦；
- 2007
- “威尔士当代版画家”， 阿罕布拉艺术中心，拉合尔，巴基斯坦；
- 2007
- “石头、版、油性、水”， 国际石版画展，威尔士现代艺术博物馆；
- 2007
- “Stark画廊冬季展”， 坎特伯雷，英国；
- 2006
- “Affordable艺术博览会”， 巴特西公园，伦敦；
- 2006
- “皇家版画协会年度展”， 伦敦，英国；
- 2006
- “阿伯里斯特威斯版画家作品展”， 奥丽尔，英国；
- 2005
- “威尔士素描双年展”， 阿伯里斯特威斯艺术中心；

- 2005
- “阿伯里斯特威斯版画家作品展”， 阿伯里斯特威斯艺术中心；
- 2005
- “A/P的表白”， 威尔士，英国；
- 2004
- “保罗.克罗夫特与艾德温娜.艾莉丝版画作品展” ,Bronglais医院；
- 2004
- “春、夏、冬”， Attic画廊，斯旺西，英国；
- 2004
- “尤其是十月的风”， 卡马森，威尔士，英国；
- 2004
- “皇家阿尔斯特学院展”， 阿尔斯特博物馆，贝尔法斯特，英国；
- 2003
- “原创版画展”， Lodge工作室，邓德拉姆，北爱尔兰，英国；
- 2001
- “法庭画廊展”， 兰彼得，威尔士，英国；
- 2001
- “雷克瑟姆国际版画展”， Memorial画廊，雷克瑟姆，英国；
- 2001
- “全国版画展览”， 皇家版画协会主办， Mall画廊，伦敦；
- 2000
- “重庆版画艺术节”， 木版基金会，重庆，中国；
- 2000
- “阿尔斯特先锋艺术家展”， Lodge工作室，北爱尔兰，英国；
- 1998
- “第一届深圳水墨双年展”， 关山月美术馆，深圳，中国；
- 1998
- “都在基因里”， 北爱尔兰，英国；
- 1998
- “版画展”， Elmwood画廊，贝尔法斯特，北爱尔兰，英国；
- 1997
- “小幅版画展”， Elmwood画廊，贝尔法斯特，北爱尔兰，英国；
- 1997
- “女人的信任”， “Ross’ s” 拍卖会，贝尔法斯特，英国；
- 1997
- “贝尔法斯特版画工作室展”， 年度展，北爱尔兰，英国；
- 1995
- “第五印象”， 高威，爱尔兰共和国；
- 1993
- “静物”， 北爱尔兰艺术协会巡回展；
- 1993
- “莫纳汉开放展”， 莫纳汉郡立博物馆，爱尔兰共和国；
- 1993
- “动物王国”， 牛津街，贝尔法斯特，英国；
- 1993
- “我是历史”， 国际巡回展， Seacourt版画工作室，英国；
- 1992
- “海湾树画廊”， 北爱尔兰；
- 1992
- “西摩画廊”， 里斯，北爱尔兰；
- 1992
- “后街咖啡馆”， 班戈，北爱尔兰；
- 1992
- “国际版画交流协会”， Tama艺术大学，东京；
- 1992
- “BBC电视中心”， 贝尔法斯特，英国；
- 1991
- “第四维度”， 西摩画廊，英国；
- 1990
- “Gelbe中心年度展，北爱尔兰，英国；
- 1989
- “全郡版画家联展”， Down艺术中心，北爱尔兰，英国；
- 1988
- “皇家阿尔斯特学院年度展”， 英国；
- 1988
- “爱丁堡版画工作室”， 爱丁堡，苏格兰；
- 1987
- “苏格兰艺术家协会展”， 苏格兰，英国；
- 1987
- “苏格兰与威尔士版画展”， 波士顿，美国；
- 1987
- “爱尔兰小型版画展”， 都柏林，爱尔兰；
- 1986
- “邓迪版画家工作室年度展”， 邓迪；
- 1986
- “新一代”， Compass画廊，苏格兰，英国；
- 1986
- “Aberdeen艺术家联展”， 苏格兰，英国；
- 1986
- “皇家苏格兰学院学生作品展”， 爱丁堡，苏格兰，英国；
- 1984
- “斯托威尔杯作品展”， 皇家学院，伦敦，英国；
- 1983
- “皇家埃尔斯特学院展”， 贝尔法斯特，英国。

卢 雨

近期参展（2007以后的作品）

- 《幅》〔版画〕参加“2008艺术湖南——湖南省美术精品展”。湖南省人民政府、湖南省文联、湖南省美术家协会主办。2008年06月在湖南省展览馆展出〔中国长沙〕。2008年11月在中国美术馆展出〔中国北京〕。
- 《素纱禅衣》〔版画〕参加2008“第三届全国青年美术作品展”。中国文联、中国美协主办。2008年12月在中国美术馆展出〔中国北京〕。
- 《丝锦袍衣》〔版画〕参加2009“第十一届亚洲艺术节 国际美术大展”。中国文化部、中国国家画院、鄂尔多斯人民政府主办。2009年8月在鄂尔多斯会展中心展出〔中国内蒙古〕获优秀作品奖。
- 《透蚀 影象》〔版画〕参加2009“春华秋实 新中国版画60年作品展”。中国美协版画艺术委员会、湖南省文联、湖南省新闻出版局主办。2009年11月在湖南省美术馆展出〔中国长沙〕。
- 《德吉梅朵的祈福》〔版画〕 参加第七届‘民族百花奖’中国各民族美术作品展。中国美术家协会、中国少数民族美术促进会主办 。2011年3月在北京民族文化宫展出〔中国北京〕。
- 《冬日阳光——中国红军的记忆》〔版画〕参加“辉煌岁月 红色经典——湖南省重大历史题材美术创作工程优秀作品展”。中国美术家协会、湖南省文艺联合会、湖南省美术家协会主办。2011年06月在湖南省美术馆展出〔中国长沙〕。获湖南省重大历史题材美术创作工程“金奖”。
- 《少年小明》〔版画〕参加“第19届全国版画作品展”。中国美术家协会、浙江省文艺联合会、浙江省美术家协会主办。2011年09月在浙江美术馆展出〔中国杭州〕。
- 《透蚀 美元》〔版画〕应邀参加“日本大阪 2011年国际当代美术作品展”。日本国NPO法人 世界艺术家联盟主办。2011年10月在日本大阪府立美术馆展出〔日本国大阪〕。

个展

- 《卢雨版画作品展》1995年在中央美术学院美术馆展出。
- Lu yu's prints and oil painting works2003在巴黎Cit é Internationale des Arts展出 。
- 《卢雨版画、油画作品展》2009在北京798艺术区“就是SPACE——艺术家联盟俱乐部” 展出〔北京〕。

联展

- 《‘95中国北京 国际青年美术家作品交流展》1995年在北京当代美术馆举办。
- 《韩 中现代版画现状展》1996年在大韩民国国立中央图书馆展示厅展出。
- 《第9届中央美术学院油画研究生班作品展》1997年在中国美术馆展出。
- 《打开天窗——首届湖南青年版画展》2006年在湖南省博物馆展出。
- 《第四届中国〔观澜〕原创版画展》2010在中国 观澜版画原创基地东区艺术部落展出。

收藏

- 《南海系列》(版画四幅) 中华人民共和国文化部对外交流中心收藏，1995。
- 《南海系列之一、之二》(版画二幅)神州版画博物馆，2004。
- 《大海》〔版画〕湖南省博物馆收藏，2005。
- 《素纱禅衣》〔版画〕中国美术馆收藏，2009。
- 《透蚀 影像》〔版画〕湖南美术出版社收藏，2009。
- 《丝锦袍衣》〔版画〕鄂尔多斯人民政府收藏，2009。
- 《德吉梅朵的祈福》〔版画〕北京民族文化宫收藏，2011。
- 《少年小明》〔版画〕浙江美术馆收藏，2011。

RECENT PRINTS THAT JOIN THE EXHIBITIONS(PRINTS CREATED AFTER 2007)

- The Banner* (print), took part in 2008’s Artistic Hunan—Hunan Exquisite Arts Exhibition held by The People’s Government of Hunan Province, Hunan Federation of Literacy and Art Circles and Hunan Artists Association. Exhibited in Hunan Exhibition Hall in Jun 2008 (Changsha, China) Exhibited in The National Art Museum of China in Nov 2008 (Beijing, China).
- Bare Yarn and Cicada Dress* (print), took part in 2009’s third National Youth Art Work Exhibition held by Federation of Literacy and Art Circles of China and China Artists Association. Exhibited in The National Art Museum of China in Dec 2008 (Beijing, China).
- Silk Wadding and Tunic Dress* (print),International Arts held by the Ministry of Culture of People’s Republic of China, China National Academy of painting and the People’s Government of Erodes and achieved the Prize of Excellent Works. Exhibited in Ordos Science and Technology Convention Center in Aug 2009 (The Inner Mongolia Autonomous Region, China).
- Through corrosion—image* (print), took part in the 2009’s The Glorious Flowers in Spring and Solid Fruits in Autumn—Print Exhibition of 60th Birthday of Chinese Prints held by Print Committee of China Artists Association, Hunan Artists Association and Hunan Provincial Bureau of Press& Publication. Exhibited in Hunan Art Museum in Nov 2009 (Changsha, China).
- The Pray of Deji Meiduo* (print), took part in the seventh National Hundred Flower Award—Exhibition of Art Works of 56 Minorities held by China Artists Association and China Council for the Promotion of National Minority. Exhibited in Beijing Cultural Palace of Nationalities in Mar 2011 (Beijing, China).
- Sunshine in the Winter—Memory of the Chinese Red Army* (print), took part in the Refulgent Age and Red Sutra—Hunan Exhibition of Excellent Engineering works of Great Historical and Artistic Themes held by China Artists Association, Hunan Federation of Literacy and Art Circles and Hunan Artists Association and achieved the Gold Prize. Exhibited in Hunan Art Museum in Jun 2011 (Changsha, China).
- The Youth Ming* (print), took part in the nineteenth National Print Exhibition held by China Artists Association, Zhejiang Federation of Literacy and Art Circles and Zhejiang Artists Association. Exhibited in Zhejiang Art Museum in Sept 2011 (Hangzhou, China).
- Through corrosion—Dollar* (print), took part in 2011’s International Contemporary Art Works Exhibition (Osaka, Japan) held by the fictitious person of the NPO (Japan) and the World Artists Association. Exhibited in the Osaka Art Museum in Oct 2011 (Osaka, Japan).

EXHIBITIONS

- Exhibition of Lu Yu’s Prints, Art Museum of China Academy of Arts
- Lu Yu’s Prints and Oil Painting Works, Paris Cité Internationale des Arts, 2003
- Lu Yu’s Prints and Oil Painting Works, This is the Space—Club of Artists Association, Beijing 798 District (Beijing), 2009

JOINT EXHIBITIONS

- 1995’s Exhibition of Exchange of International Youth Artists Works (Beijing, China) held by Beijing Contemporary Art Museum, 1995
- Exhibition of the Status of Chinese Prints (Korea), the Exhibition Hall of the Korean National Central Library, 1996
- The ninth Exhibition of Works from the Master Students from the Oil Painting Class at China Academy of Arts, The National Art Museum of China, 1997
- Open the Skylight—the first Hunan Exhibition of Prints from Youth, Hunan Provincial Museum, 2006
- The fourth Chinese Exhibition of Original Prints (Guanlan), Arts Tribe, Eastern Area, Guanlan Base of Original Prints, China, 2010

COLLECTIONS

- The South China Sea series* (four prints), collected by Foreign Exchange Center, Ministry of Culture of People’s Republic of China, 1995
- The first two prints of The South China Sea series* (two prints), Shenzhen Printmaking Museum, 2004
- Sea* (print), collected by Hunan Provincial Museum, 2005
- Bare Yarn and Cicada Dress* (print), collected by National Art Museum of China, 2009
- Through corrosion—image* (print), collected by Hunan Fine Arts Publishing House, 2009
- Silk Wadding and Tunic Dress* (print), collected by People’s Government of Erodes, 2011
- The Pray of Deji Meiduo* (print), collected by Beijing Cultural Palace of Nationalities, 2011
- The Youth Ming (print), collected by Zhejiang Art Museum, 2011





图书在版编目（CIP）数据

东方艺术观察:全3册/卢雨主编.--长沙:湖南美术出版社, 2014. 03
ISBN978-7-5487-0472-0

I. ①东… II. ①卢… III. ①艺术-研究-东方国家-画册 IV. ①J13-64

中国版本图书馆CIP数据核字（2012）第023457号

东方艺术观察

主 编：刘 京 肖付平

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责任编辑

责任印制

书籍设计 肖付平

外文翻译

出版发行 湖南美术出版社

经 销 全国新华书店

印 装 深圳华新彩印制版有限公司

开 本 635×965 1/8

全套印张 6（本册印张:5）

全套字数 440千字

版 次 2014年03月第1版 2014年03月第1次印刷

书 号 ISBN978-7-5487-0472-2

定 价 98元

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